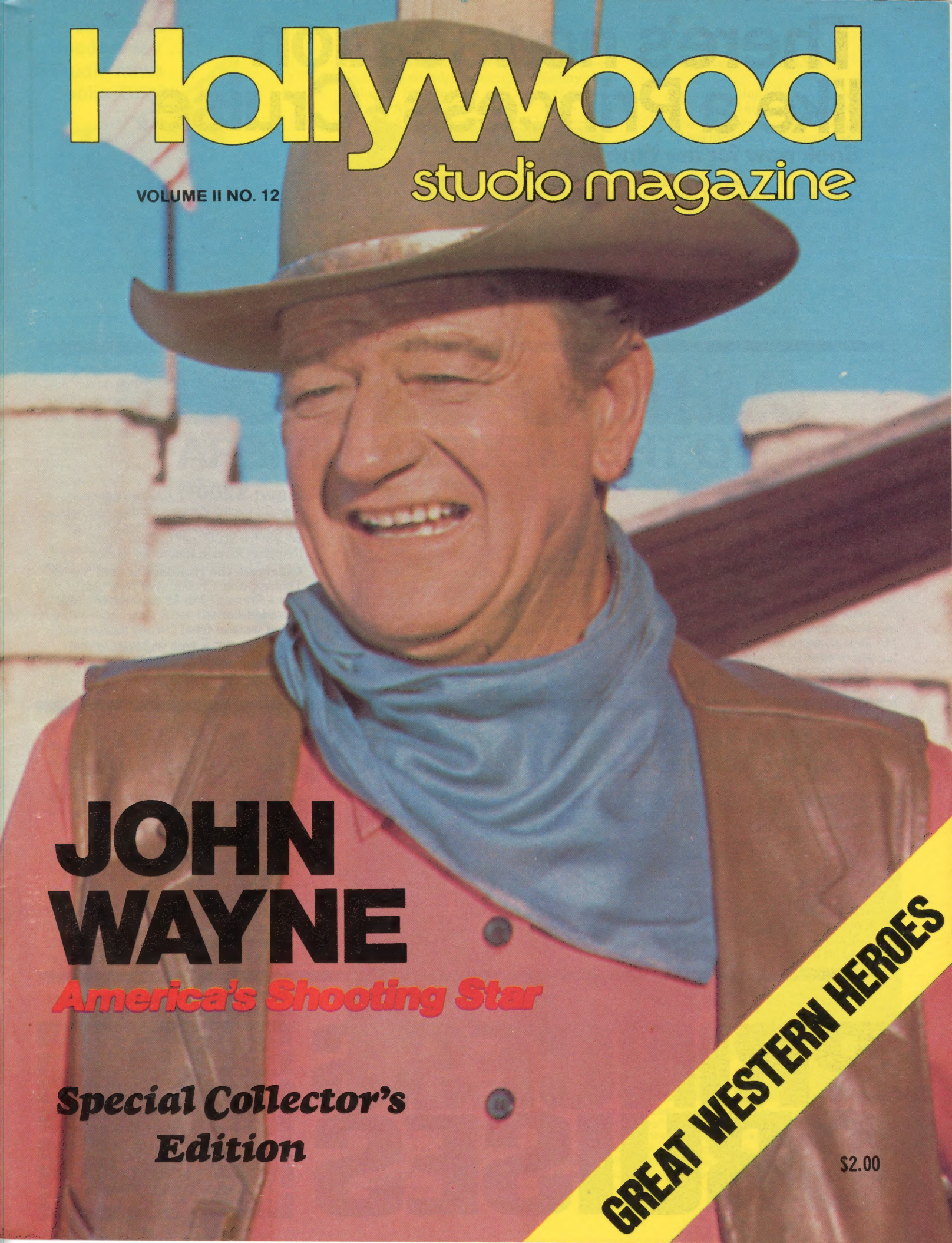
Hollywood studio magazine

VOLUME II NO. 12



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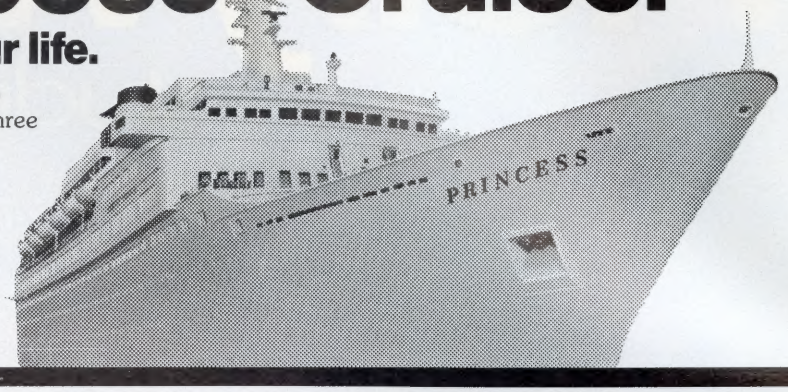

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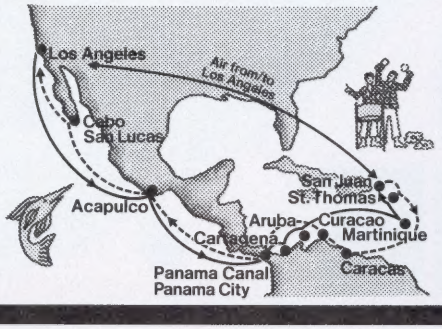

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New York City's new Museum of Broadcasting

Interested in the history of broadcasting, the evolution of television techniques? A visit to New York City's **Museum of Broadcasting** will prove rewarding. Visitors can see a 15-minute introductory film narrated by Alastair Cooke, then browse through the collection of audio and visual cassettes. Although not quite a year old (the museum opened in November 1976), it has a library of 1100 television ("The Ed Wynn Show" and "Studio One") and radio ("Amos 'n' Andy"). The entire collection is listed in a cross-indexed card catalogue, and audio or visual cassettes can be played in a "broadcast study center" equipped with eight specially designed consoles. During viewing, a cassette can be stopped, reversed, speeded up, etc. (but you can't, of course, remove it from the machine or make copies).

Their long-range goal is 18,000 items by 1981. Their present collection includes Judy Garland's radio debut, Orson Welles' historic Martian broadcast, propaganda broadcasts by Ezra Pound, speeches by each U.S. president since Warren G. Harding, the Kennedy-Nixon debates — and more!

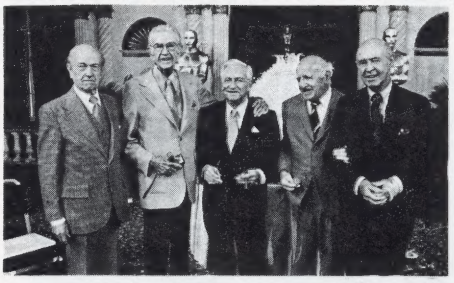
The museum staff is also compiling a series of "Complete Days" — packages of either network or locally in a single day. The museum plans to put together "Complete Days" of contemporary programs once every eight months.

The museum is on the third floor of One East 53rd Street, New York City, and is open to the public Tuesday through Saturday, noon to 5 pm. A $1 contribution is suggested. Groups may be accommodated during morning hours by appointment only.

A talent search cosponsored by the New Mexico State Univ., Las Cruces and Bob Hope will be held in colleges throughout the country. Called "Search for the Top," competition continues until February.

Any accredited institution of higher learning is eligible. Winners will compete in area tournaments and finalists will battle it out at Las Cruces next February, 1978 in conjunction with the National Entertainment and Campus Activities Assn. national convention. Hope is expected to appear at the finale.

There were memories galore and unashamed nostalgia when the Academy of Motion Picture Arts and Sciences celebrated its 50th birthday.



Gathered at the event are (left to right) H. W. Grieve, Karl Struss, Mervyn LeRoy, J. J. Cohn and George Folsey. King Vidor and Lee D. Garmes also attended.

Honorary Life Memberships were awarded to cinema greats, including Harold W. Grieve, the outstanding art director. Grieve had been sent by MGM to Rome some years ago and he designed all the costumes for the principal actors in the first Ben Hur picture. He will be remembered, too, for the work he did for Marshall Nielan, Ernst Lubitsch and Mary Pickford.

Columbia & Warner 8mm Films

Allen Adler, senior vice president of Columbia Pictures Industries, Inc. and Frank Wells, president of Warner Bros., Inc., announced a joint venture to market both Columbia and Warner condensed versions of feature films in 8mm forms to home movie buffs and the general public.

Under the joint venture agreement, Tom Sherwood and Steve Schiffer, who are currently vice president-general manager and marketing manager of the Columbia Pictures 8mm Films division, will retain their respective titles in managing the joint venture and report to a board composed of Warner and Columbia executives.

AFI Cruise — Jan. 6-13, 1978

An ocean-going film festival featuring stars like Jack Lemmon, previews of new Hollywood movies and three ports of call along the Mexican Riviera is scheduled for January. **The American Film Institute,** a national organization involved with many areas of the motion picture art, has created the first AFI Film Cruise to combine a zestful sea vacation with the chance to learn more about the movies.

The AFI Film Cruise on the Pacific Princess, leaving Los Angeles on January 6, will have aboard such film personalities as Oscar-winning actor Jack Lemmon, star of "Some Like It Hot" and "Save The Tiger," Felicia Farr (Mrs. Lemmon and a star in her own right), famed directors Frank Capra and Rouben Mamoulian, the talented husband and wife team of Garson Kanin and Ruth Gordon together wrote many of the classic Tracy-Hepburn films and who have each made individual film contributions, and Oscar-winning composer Sammy Cahn, who has won Academy Awards for such songs as "Three Coins in the Fountain," "Call Me Irresponsible," and others.

Also onboard will be nearly two dozen movies, including sophisticated comedies from the '30s, great Westerns, musicals and thrillers — all sparkling new prints selected from the best of the AFI Theater series at the Kennedy Center in Washington, D.C. There will also be silent movies with live organ accompaniment. In all, three films per day are scheduled.

At a pre-cruise champagne reception Charlton Heston, chairman of the AFI Board of Trustees, will host a special premier of a major new Hollywood film. Once at sea, the AFI Film Cruise will feature a shipboard auction of Hollywood memorabilia and other show business gifts. Ports are Mazatlan, Puerto Vallarta, Cabo San Lucas. From $737 per person, double occupancy. AFI Film Cruise, 11671 S.E. First St., Bellevue, Wash. 98009.

STUDENT WINNERS ARE — Five aspiring filmmakers were flown to Hollywood to receive their trophies and cash awards in the Academy's Fourth Annual Student Film Awards. First row (left to right): Rob Williams, Western States Film Institute/Metropolitan State College, Denver; Carol Dysinger, New York University; and Frank Binney, University of Texas at Austin. Second row: Paul Demeyer, California Institute of the Arts; Don Honicky, Director of College Relations for AT&T, co-sponsor of the program; T. Hee, Chairman of the Student Film Awards Executive Committee; and Philip Pura, Boston University.

LEE GRAHAM . . . MAN ABOUT TOWN

When Rita Hayworth was Rita Cansino she appeared in oaters like "Hit the Saddle" with Ray Corrigan and Bob Livingston.

Jennifer Jones was Phyllis Isley in "Frontier Horizon" with John Wayne.

There's something new in Palm Springs, built out of something old — the Ingleside Inn which Mel Haber bought and spent $6000,000 refurbishing. The palatial estate, built in 1922 by Mrs. Humphrey Birge of the Pierce-Arrow fortune, is a desert showplace.

Amazingly, Mel had never met a celebrity when he came from Brooklyn two years ago. Since then he has played host to such luminaries as former president Gerald Ford, Frank Sinatra, Dinah Shore, Bob Hope, etc. June Allyson selected the romantic spot for her marriage to Dr. David Ashrow last year.

Mel's most recent celebrity guest was **Rita Hayworth**, tan and healthy with her titian locks now blonde. She has been on the wagon since her widely publicized bout with alcohol. Rita was up early playing golf and, for the first time in years, has the energy and inclination to return to work. The 58-year-old star, who has danced sheik to sheik all over the world, was a minor sensation when she dined at Melvin's Restaurant. Once a Love-Goddess, always a Love-Goddess!

Rory Calhoun and Guy Madison fought over Carole Mathews in "Massacre River."

Still on the subject of Rita Hayworth, it's interesting to note that she was one of a handful of western leading ladies who graduated to stardom. The daughter of a Spanish vaudeville dancer and a Ziegfeld chorus girl, Rita Cansino's first film efforts were in cowboy pictures. This was long before she put the blame on Mame, of course.

Others who always seemed to be the school teacher, the rancher's daughter, the lady who worked in the saloon or the sister from the East, before achieving some sort of fame, included Sally Eilers, Carole Landis, Carole Mathews and Laraine Johnson who became better known as Laraine Day. And that brings us to Phyllis Isley who, as a child in Oklahoma, traveled with her parent's tent show. After "Frontier Horizon" (1938) with John Wayne, Phyllis changed her name to Jennifer Jones, won an Oscar and became one of the screen's most widely acclaimed stars.

* * * * *

We've grown accustomed to frankness in today's breed of stars, but in her salty autobiography, "Scarlett O'Hara's Younger Sister," film veteran **Evelyn Keyes**, who appeared as such in "GWTW," outdoes them all.

Evelyn tells how and why Columbia's Harry Cohn kept her from becoming the star she should have been. She gives us intimate details

of her marriages to Barton Bainbridge, Charles Vidor, John Huston and Artie Shaw, and of her traumatic three-year-affair with Mike Todd who left her for Elizabeth Taylor. She describes a fling with Anthony Quinn as "disappointing because there was simply too much of Tony (yes, there too)." Afterwards DeMille ordered her to "stay away from that half-breed."

Nimbly name-dropping, Evelyn talks about Fredric March ("my first movie star erection"), and goes on to tell of brief encounters in bed with Kirk Douglas and David Niven among others. Then, of all things, she discusses sex with an uncircumcized Frenchman. For sure, you won't be bored reading "Scarlett O'Hara's Younger Sister."

* * * * * *

George Murphy is a happy man these days. The reason is an attractive Palm Beach socialite, Betty Blandi. They met over a year ago when the former U.S. Senator was visiting Florida. Now he keeps an apartment in Palm Beach, and friends say marriage is a strong possibility.

George and his first wife, Juliet, were blissfully wed for 47 years. It was she who taught him to dance and became his partner in vaudeville beofre he became a movieland dance star in the thirties. After Juliet's death four years ago, brokenhearted Murphy sold their Beverly Hills home and moved to the capital. He lives there at the Army-Navy Club near the White House. Murphy devotes most of his time to American Cause, an "educational organization" he founded three years ago which he describes as "above politics."

The son of a track coach and former star of Yale (class of '25), Murphy celebrated his 75th birthday on the fourth of July with Betty at his side. In top physical condition, he is completely recovered from the throat cancer which threatened his life eleven years ago when a malinnant growth was removed from his vocal chords. However, he does speak in a whisper.

Dancer-turned-director, Gene Nelson obviously has a hang-up on girls whose names begin with M. He was previously married to Miriam and Marilyn. Soon there will be another Mrs. M. Nelson when Gene weds his long-time girl friend, Maureen Reagan, daughter of Jane Wyman and Ronald Reagan.

George Murphy displays the dancing talent that made him a musical favorite of the thirties and early forties.

Evelyn Keyes and our Man About Town discussing her lusty autobiography, "Scarlett O'Hara's Younger Sister." (Photo by Frank Edwards).

The new Rita Hayworth, blonde and tanned, registers at Palm Springs' Ingleside Inn with owner Mel Haber.

Poor *Betty Hutton!* The 56-year-old "blitzkreig blonde" was set for the co-starring role with Hermione Baddeley in "Fallen Angels" at the Golden Gate Theatre in San Francisco. Then upon meeting with her, the producer realized Betty, broke and desperately in need of work, is still plagued with personal problems. She was replaced by Vivian Blaine, remembered as Adelaide in "Guys and Dolls."

As always at Diane and Dr. Harry Abramson's parties, celebrities are in abundance. Their Virgo party this year was no exception. Our dinner partners were Jean and *Cornel Wilde.* Hardly wild, Cornel doesn't smoke or drink and is pure establishment. He looks great with the soulful brown eyes, broad shoulders and erect physique which made him a romantic favorite in films. Hard to believe athletic Cornel is 62 years old.

Jack Albertson was doing the old soft shoe in the bar to loud applause while Morey Amsterdam and Jan Murray were trading jokes in the living room. Patty Andrews told us she can't get used to living in an apartment after so many years in the house she sold recently. Millie and Sugar Ray Robinson were around to sweeten the party. Marion and Don DeFore joined others on a guided tour of the fabulous Abramson home in Beverly Hills.

Steve Allen described his wife, Jayne Meadows: "A barrage of red hair and earrings and perfume and eyelashes and a generous red mouth that keeps talking. . . " And Zsa Zsa, with her seventh husband, Michael O'Hara, was explaining, "I believe in beeg families. Effry voman should have several husbands."

Ernest Borgnine and his Tove were super friendly. Ernie seems to have found the happiness with Tove he didn't find with his previous wives. Tove was preceeded by Rhoda Kemins, Mexican actress Katy Jurado, Ethel Merman (this marriage lasted three weeks) and Donna Rancourt.

Cinema Chat

By Doug. Elmo Brooks

Remembrance

March . . . 1917 . . . ABOUT EUGENE O'BRIEN.

Eugene O'Brien, who played with **OLGA PETROVA** in "The Scarlet Woman", had a successful stage career, and made his entrance to filmdom notable because of his splendid portrayal as a leading character opposite MARY PICKFORD in "Poor Little Peppina". O'Brien, born in Ireland thirty years ago is 6ft. tall.

March . . . 1917. . . A BESSIE BARRISCALE'S HUSBAND.

Howard Hickman, Bessie Barriscale's husband, when he played for the first time at San Francisco, drew a salary of £1. His success came so rapidly that he returned to the theater at which he first played, a year later with a salary of £25 per week. After a long stage career he and his wife entered the motion picture industry.

March . . . 1917 . . . PRODUCTIONS IN FRANCE.

The French weekly output of motion pictures prior to WW1. was 82,000 feet of film. Now it is less than one-third, of that amount. The shortage is made up by the importation of American productions.

March . . . 1917 . . . KATHLYN WILLIAMS.

Eight years ago, (i.e. in 1909), **Kathlyn Williams,** now starring in Morosco-Pallas films, first tried her hand at motion pictures, and received her schooling under the pastmaster David W. Griffith. (Kathlyn was the first serial Queen). Associated with her in those early picture days were Henry B. Walthall, Mary Pickford, Arthur Johnson, and Billy Quirk. Poor Johnson is dead, but the others are still to the fore. (This March . . . 24, 1917.) Miss Williams numbers her admirers by millions now.

May . . . 1 . . . 1920. . . FRANK LLOYD — Actor.

In the final scenes made for **Pauline Frederick's** latest picture, **"Roads of Destiny" Director Frank Lloyd** jumped in and played a role before the camera. It was the first reminder in a long time that Lloyd was once a very successful actor. Before he entered pictures he played on the stage, both in Europe and America, in a wide variety of parts.

May . . . 1920 . . . PAULINE FREDERICK —Queen.

Pauline Frederick has been chosen Queen of the Californian Raisin Carnival this year. As the advertisements say . . . "There's a raisin".

February . . . 28 . . . 1920 . . . DOUG FAIRBANKS, Sr.

Because of his active work on behalf of government war loans, Douglas Fairbanks has been appointed director of war savings for Southern California.

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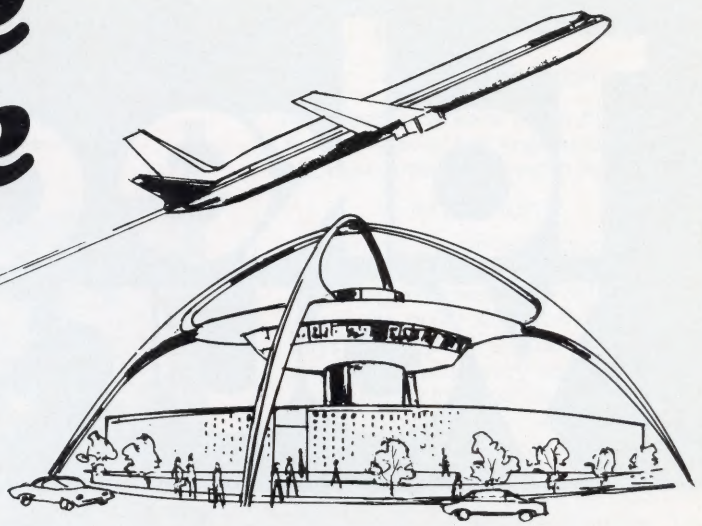

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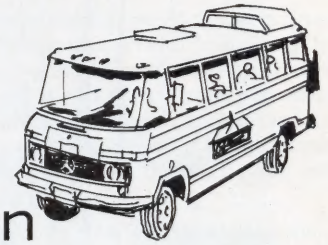

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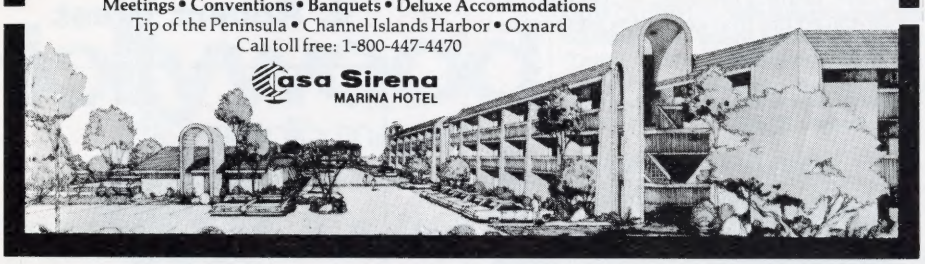

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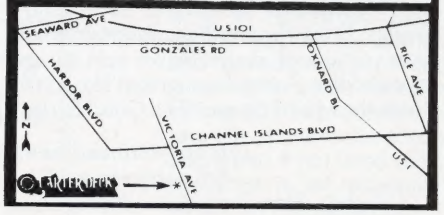

Around the World — the second time:

by Robert Kendall

(Arrangements were made by Malooly Assoc. Travel of Los Angeles pinpointing places of particular interest to the film buff.)

PART TWO

There are magnificient structures dating from the 15th and 16th century here. Towering green trees line the old boulevards, where the many shops offer wonderful buys in gold, jewelry, hand-carved chests, as well as many ivory items. There are floating gambling casinos, with colorfully carved golden dragons, with red and black backgrounds. The biggest casino of them all is the Lisbo Casino and Hotel, a modern high-rise establishment on the bayfront. This is where the James Bond movie, "You Only Live Twice" was filmed. And of course Robert Mitchum made a movie here, entitled "Macao".

We hurried back to the dock just in time to catch the last steamer for Hong Kong. It was so crowded it wasn't easy to find a place to sit down. Television sets with Soccer Games kept people entertained in the lounges. Seeing the lights of the Hong Kong harbor as we returned was an impressive sight.

The next day we met with Jerry Fishel, head of Mego International at 18 Fenwick

One of the most spectacular hotels in the world, the Taj Mahal on Arabian Sea at Bombay, India.

Snake charmer does his thing in Colombo, Sr. Lanka

A public wash in Bombay, India

On a movie set in Bombay Film Studios

Street in Hong Kong. Fishel has met with fabulous success introducing his great line of "celebrity" dollars to the world. Cher was given a "cool million" for rights to use her likeness to create the "Cher" dolls and costumes. Latest entry in the million-dollar doll sweepstakes is Farrah Fawcett, who has just signed a deal with Jerry to bring out the "Farrah" doll line. We saw the display of dolls from the Mervyn LeRoy movie, "The Wizard of Oz" — there is the yellow brick road leading to Oz, and all those headed that way — Dorothy (Judy Garland re-creation), "The Cowardly Lion", "The Tin Man", "The Straw Man", "The Good Witch", and to stop her, "The Bad Witch". Fishel also has re-created the characters from the TV hit, "Star Trek". Fishel is truly a "citizen of the world", as he commutes between Hong Kong, Hollywood, and New York City. He enjoys catching the sunshine at his Palm Springs home, and likes to cruise in his yacht in Hong Kong Harbor. But most of all, he explains, "My work brings me pleasure. We are in the business of nostalgia too. For we help people enjoy their favorite memories of the entertainment media with our creations."

We boarded a Cathay-Pacific plane for the flight to Bangkok — enroute to Katmandu, Nepal. We had a brief stopover in Bangkok where I enjoyed talking to Richard Stewart from Tulsa, Oklahoma. He was flying to Hong Kong, and then on the States. He told of many fascinating experiences he'd had in his travels, and said he could write a book about them — and his Viet-Nam service stint.

Before arriving in Katmandu, the capital of Nepal, which is located above India, I began thinking of the movie "Lost Horizon" which is such a film-buff favorite, often brought back to the Vagabond Theater in Los Angeles, operated by Tommy Cooper. The fantastic mountain scenes in The *"Lost Horizon"* story presented Shangri-La as the most remote and peaceful place in the world. The residents of Shangri-La were protected from the outside forces of the distressing world by towering mountains. They lived in the sunny valleys below, and lived to ripe old ages because of their healthy life-style — free from the fast-paced life that generates tension and illness.

Oldest movie soundstage in all of India — downtown Bombay

Bombay Film Executive with Bob Kendall, reading Hollywood Studio Magazine

The seeping mountain top view from the plane as we came down in Katmandu, Nepal was reminescent of Frank Capra's Shangri-La setting. The snow-capped Annapurna Mountain peaks contrasted with the lush green valley floor below. We stayed the first night at Annapurna Hotel in downtown Katmandu, located near the King's Palace. Some excellent musicians performed in the dining room but things did move slow here. So slow in fact it took half an hour to order the food, and another half hour to get it. Shangri-La can get too lax, so we moved to the Oberoi Hotel on the outskirts of Katmandu. This is a *luxury* hotel with every possible convenience, a dining room with an orchestra from India.

Nearby is Petan, a perfectly preserved city from a thousand year old civilization. We took a guide and auto tour through the Himalayan Mountains to Pokhara Valley. From the winding mountain roads you could look down below and see the rice paddies. Scenes here looked like scenes from the MGM classic "The Good Earth".

(To be continued in the February issue due to Cowboy Stars complete edition, Dec.)

CHARCOAL PORTRAITS

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Hollywood
studio magazine

VOLUME 11, NO. 12
DECEMBER, 1977

Every issue a "Collector's Item"

OUR COVER — This issues cover was thoughtfully provided by Gail Gifford, of Universal Studios, who spent a considerable amount of time hunting up this old color shot of the "Duke". We appreciate her efforts and the efforts of many other historians who made this special Great Western Heroes edition such an unqualified success.

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GREAT WESTERN HEROES EDITION: EDITOR — FRANK TAYLOR

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A backward glance at yesterday's

WESTERN HEROES

For todays youngsters, the roll call of western stars is slim, when compared to the men in cowboy togs who roamed the movie range in the 1915 to 1955 period. Each was an individual, and each of yesterdays cowboy actors added their particular bit of legend to the growing aura of glory and excitement that is the western movie. The names of people like William S. Hart, Hoot Gibson, Bronco Billy Anderson, and even Tom Mix are virtually unknown to kids of the 1970's — but there was a time when they thrilled audiences of their era who rode with them every Saturday at the local movie house.

Some of the western heroes were only a momentary flash in the western movie skies, names like Sunset Carson, Rocky Lane, Buzz Henry, and Wild Bill Elliot. Others stayed for much longer rides in the public eye, such as Buck Jones, Bob Steele, Tim McCoy, Charles Starrett, Key Maynard, Lash LaRue, and Tex Ritter.

The genuine super novas of the westerns were John Wayne, Roy Rogers and Gene Autry all of whom not only amassed fortunes in the industry, but founded cults of admirers who have propelled them into the storied ranks of legend. Probably the golden era of the western movie was 1925 to 1945, the years after William S. Hart, and before television which cut a wide swath through the movie audiences of America and later the world.

"Tumbleweeds," the last silent movie of Bill Hart, sealed that cowboy stars doom, and he wisely retired to live out his days in a western castle in Newhall, California surrounded by rare western art, (mostly done by personal friends such as Charles Russell) herds of wild buffalo and his secure memories of being one of the biggest stars of his time. His horse "Fritz" was probably the first to gain wide spread recognition as a personality of his own.

Hart did all his own stunts on Fritz, and was eventually buried on the ranch with full honors by his owner. Today the ranch is owned by the County of Los Angeles and is one of the most popular tourist attractions in that part of the county. In accordance with Hart's wishes, there is no admission charge.

Even though he had once been a Shakespearan actor, Hart had grown up in the west as a boy, and recreated faithfully his personal memories of what it had really been like. Thus when the more glamorous cowboy actors started to appear at the end of Harts reign, the comparison was obvious and the youngsters flocked

Gene Autry and Fay McKenzie in "Down Mexico Way."

Gary Cooper . . . Tall in the saddle, traveled the early day trails leaving an imprint on history of the rugged West.

COWBOY LEGEND — Colonel Tim McCoy helped John Wayne gain better roles in some of his pictures, and Wayne never forgot the favor. McCoy now lives in Nogales, Arizona and still appears on rodeo circuits as an entertainer when he can take time from his busy schedule.

to see men like Tom Mix who wore somewhat flamboyant costumes in stark contrast to the humdrum wardrobes of Hart, Hoot Gibson (who was a real cowboy and champion rodeo rider). Mix found it hard to talk on screen when the talkies arrived, but his career as a western idol was so firmly established by then the studios were still willing to work with him to see if they could transfer him to "talkies."

One famous scene required him to say "I love you" to the girl. After repeated coaching, Mix just couldn't seem to do it, so a marksman was hired, and at the right moment, while looking into the eyes of the girl, Mix pulled out his six-gun and shot, "I love you," in the lumber of a nearby structure (with the help of the marksman) to finish off a unique love scene.

Eventually, such devices couldn't prevent the obvious fact from emerging, Mix would have to talk. The horse Mix rode was Tony, and this animal in league with his owner did many of the tough stunts seen on screen, but by the early 1930's the illustrious Tom Mix was fading and his screen career was over. When he died in an autombile crash near Florence, Arizona in 1940, he was in the sunset of a long and once successful career which had established the need for a western star who wore "dude" clothes and used fancy guns and saddles.

Into the void left by Mix, entered not one super cowboy, but dozens. Many of the new brand of hero could strum guitars and sing, and they took the somewhat conservative dress of Mix and pulled out all the stops with rhinestones, fringe a foot or more long on shirts, and enough silver mounted gear to finance a nice run at Monte Carlo's gaming tables (although none of them would have dared to do so on screen).

The lilly white heroes of the 1930's and 1940's neither drank, smoked, nor chased women with any vigor. Ken Maynard spent the rest of his life after leaving films, in the downward tumble from wealth, handsome good looks and star identification, to one of a has-been whose final years were often spent in signing autographs for 25¢ each to raise cash. He was not a particulary strong western star, and unlike stars such as John Wayne, was not a dramatic actor either.

There was little room for Maynard in the tough competition of the 1930-40 period and he like a host of others with mediocre theatrical skills, was destined for early retirement. Buster Crabbe tried westerns with moderate success, then went on to Buck Rogers serials after a quick fling at Tarzan roles. Today he has interests in real estate and Buster Crabbe swimming pools and remembers his screen time fondly.

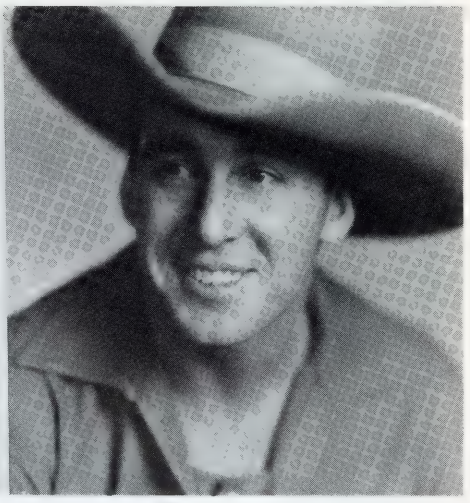
Buck Jones who was another of the genuine cowboy types, was still running strong in "B" westerns when he tried to help save the lives of people trapped in the tragic Coconut Grove night club fire of 1942 and died in the process. Tim Holt whose later film success was "Treasure of the Sierra Madre" with Humphrey Bogart, died somewhat disillusioned by the industry that was no longer interested in his abiities as a western star, very much over weight, hardly resembling the lithe youngman that had once been a cowboy star.

Tex Ritter transfered his career from the screen to personal appearances and took a western dance band across the country, earning a living for himself for decades off the proceeds of records, TV and rodeo shows and the like. His screen career was not a strong one in terms of length of stay before the audiences of America — but it made him well enough known to earn a living later on.

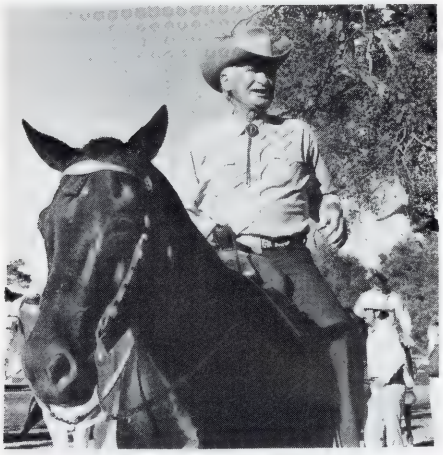
Colonel Tim McCoy worked with John Wayne, when the latter was still a fledgling actor, and thanks to the warm friendship that grew between the two men, saw his career off camera blossom. Wayne has always looked after older stars, and McCoy was no exception. The Colonel lives in Nogales, Arizona and still makes occasional appearances at rodeos, which was once his mainstay occupation once he left the screen.

Don (Red) Berry continued his acting career and has not as of this writing retired from the movies, although his roles today are confined to character parts in most films. He is seen frequently on such shows as "Police Story" and "Baretta." Wild Bill Elliot who was easy to remember on screen because of the habit he had of wearing his guns backwards, left films in the 1950's and eventually got out of show business in general, once selling used cars in Las Vegas to make ends meet.

Randolph Scott, who got a major boost for his acting career by starring opposite Mae West in "Go West Young Man," in 1936, moved on to star in "Jessie James," with Henry Fonda and Tyrone Power. Later he joined John Wayne in "The Spoilers," and then gradually turned to doing westerns almost exclusively. By the 1950's he was ranged in the top ten box office stars for cowboy-type films. By 1962 he apparently had enough of films and with the release of his last picture, "Ride The High



HANDSOME STAR — Roy Rogers was billed "King of the Cowboys," and his film success confirmed this judgment. Even though his last movie was in the 1950s, the "King" has continued to make personal appearances and recordings which has kept his vivid memory alive.
AMERICAN LEGEND — It was once said about Tom Mix that he knew more mayors by their first names than any man in America and at the time that included the President! He was a genuine cowboy whose real-life exploits rivaled those he did on the screen.
FOX HERO — George O'Brien enjoyed a short career as a cowboy movie star of prominence for Fox Movietone. He was seen in quickly forgotten films such as "Fair Warning," but didn't have the staying power of more notable western actors.



TV STAR — Buddy Ebsen did many western films before being "discovered" by TV and cast in the "Beverly Hillbillies" and other long running, popular series. While not a major "B" western star, he was never the less well known for his character roles.

STILL RIDING — Montie Montana, former honorary mayor of Northridge, California is one of the perenial rodeo stars who got his start in films, brief as it was as a western hero.

Country" co-starring Joel McCrea, he quit abruptly, and has not even made a public appearance of note since then.

He has been resolute in not granting interviews and devotes himself to his important business interests in oil and real estate, and now lives in Beverly Hills, one of the few former cowboy stars who can say that he has been careful with his money. Ken Maynard for instance died in a rumble-tumble trailer house in a San Fernando valley park for people down on their luck.

Taking a cue from Randolph Scott, Joel McCrea "retired" from films in 1962 after "Ride The High Country," but recently started a comeback with a new picture, "Mustang Country," which he hopes will re-establish the family movie. Starting in 1920, McCrea has had a long running association with American theater audiences, and spends much of his time helping the Cowboy Hall of Fame near Oklahoma City, Oklahoma, or enjoying his ranch near Camarillo, California.

Will Rogers was fond of giving advice to young actors, (John Wayne among them) and once told McCrea to invest in land in the San Fernando Valley — which he did with great success.

Another cowboy star who invested in the San Fernando Valley is Bob Steele. Starting in 1919 he graduated to the ranks of top western heroes before the advent of TV. He still plays occasion character roles, but prefers the quiet life with his wife Virginia at their home in the San Fernando Valley north of Hollywood.

Jimmy Wakely was a singing cowboy star whose rise began in the early 1930's. Gene Autry had led the way as a singing cowboy, and Wakely was able to tag along with starring roles in his own pictures on the strength of that phenomenon in movies. Autry helped Wakely establish himself in the cowboy music business in Hollywood, and in 1939 he got his first starring role with Roy Rogers in "Saga of Death Valley."

Later he was a "B" western star in his own right doing 28 films for Monogram Pictures, before turning to the "big band" sounds and touring in that era. He still has his recording company and releases via mail order Gene Autry, Eddie Dean and Merle Travis among others.

He lives in exclusive Toluca Lake, a suburb of North Hollywood, not far from Bob Hope, and looks back on his career in films with great affection.

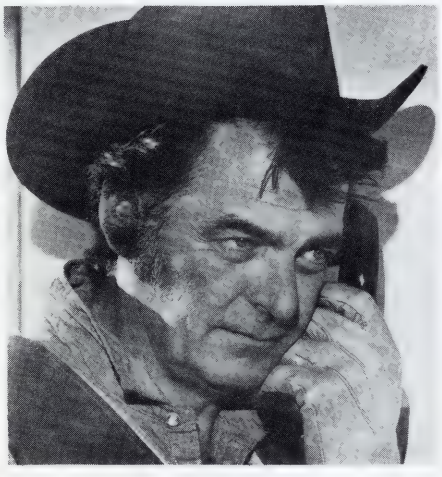
Gene Autry was another young actor who took Will Rogers advice (which was consistently good it appears) and went to Hollywood where the latter helped establish him in the movie industry. After one of the longest runs of any singing cowboy, Autry is still interested in entertainment and owns several radio and TV stations and many other interests. He is probably the wealthiest of all the former men who rode the cowboy range, and has been faithful to his former friends and associates of the early days.

Autry rode Champion in movies and had a special bridle that looked like six-guns among other "trick" appointments as part of his western garb. His records have sold in the millions and he has been a wise investor outside the fields of broad-

RICHEST STAR — Gene Autry made a fortune for Republic Studios with his cowboy epics, and later made a similar, if not larger fortune for himself off screen in radio, TV and oil. He is shown here with his horse Champion in one of the screen roles.

MAE WEST'S FRIEND — Randolph Scott is a retired screen star with vast business interests, but he was once a "king" of the movie range too! He is shown here with Crow-bait partner, holding a sack of candy canes! He was one of the most handsome of "B" western stars.

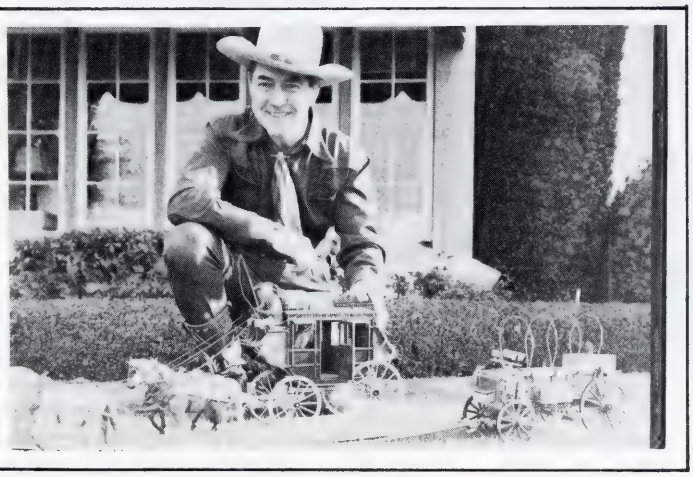
ELSIE JANIS — Whose singing and stage career made her the "Darling of the AEF" during WWI, met Gary Cooper on the set of "North West Mounted Police" directed by Cecil B. DeMille for Paramount Studios. Cooper seemed to enjoy meeting stars such as Miss Janis and was always very kind to them.



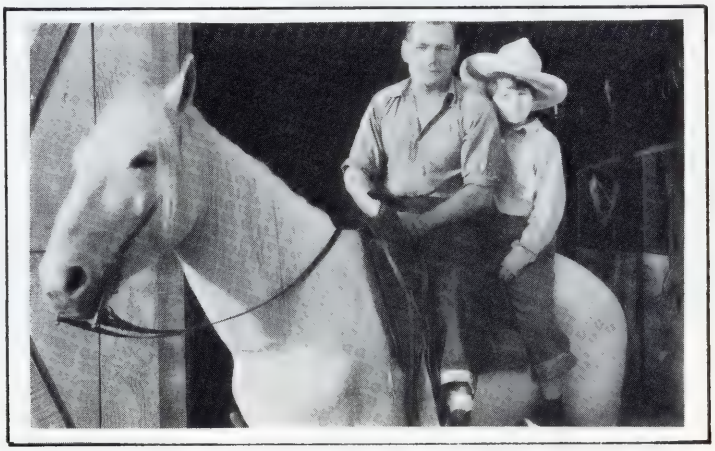
RORY CALHOUN — One of the longest lived cowboy stars of his era. Rory Calhoun still appears in films, and is associated with Arizona City, a model community between Tucson and Phoenix, Arizona. He recently appeared in "Night of the Lepus" for MGM, celebrating his 28th year in films in doing so.

FAMOUS PAIR — Clayton Moore as the Lone Ranger with his sidekick, Jay Silverheels were well known to both radio and movie audiences, then made the transition to TV quite easily. The theme music from The Lone Ranger is probably the best known of any western hero with the exception of the music used on "Bonanza."

FADED STAR — Ken Maynard lost most of his money, and handsome good looks, but he continued to wear his old cowboy hat with authority — even when this picture was taken in the late 1960's a few years before his death in relative obscurity. He was living in the San Fernando Valley in the latter days of his life.



WINNING SMILE — Johnny Mack Brown was one of the top "B" western star of his era, and is still well remembered today by many fans who knew him on the screen in the 1930-40 period. Note the stage and wagon models he is posing with.



FAMILIAR FACES — Buck Jones with his little side-kick, Billy Burrud, (now Bill Burrud of TV fame) as they appeared in a Universal film, "The Cowboy and the Kid," Note Buck is wearing a tennis shoe and his ankle is wrapped in a large bandage — he did his own stunts and often injury resulted.

BOB STEELE

HOOT GIBSON

TEX RITTER

CHARLES STARRETT

WILLIAM BOYD

TIM McCOY

LASH LA RUE

Lynn Roberts with Bruce Bennett and George Montgomery.

casting, with real estate and oil among other enterprises.

According to Roy Rogers, who was supposed to replace Autry as the top singing cowboy in "B" westerns and "The King of the Cowboys" as he was then called, gave "Ol Gene" a strong run for his money. Rogers lasted from the 1930's to the 1950's as a film star, and retired (through no fault of his own) from the screen as popular as he had ever been. Taking up his guitar and the Sons of the Pioneers, Roy and his wife Dale Evans started to tour the country with their western shows at rodeos, fairs and so on.

They are still at it and the Roy Rogers Museum in Victorville, California is a popular tourist attraction where Trigger is shown in all his glory as a mounted, rearing horse. Of course, like Champion there were several different "Triggers" seen on the screen, and "Trigger Junior" enjoyed a certain amount of popularity for a time.

William Boyd, or Hopalong Cassidy as he was best known, also started in the silent movie era and was a good dramatic actor whose premature white hair made him easy to remember. His horse "Topper" stayed with him to the end, and when Topper died, Boyd hung up his spurs and refused to replace him, quiting his personal appearances as Hopalong Cassidy.

When he died, Boyd was living comfortably in his home at Palm Desert, California, enjoying the fruits of his investments and the fact he owned all the rights to the name Hopalong Cassidy and the films outright (Autry also owns all his films) which earned him many millions of dollars in the 1945-55 period when TV used his 1930's movies over and over again.

Singing star Rex Allen of Wilcox, Arizona has a small museum in that community, and for many years has been the chief figure of "Rex Allen Days" in that cattle ranching community, along with his son, Rex Allen Junior. Allen still sings, but less frequently, and does narrations such as the voice heard on the General Electric Progress Ride at Disneyland. He is comfortably fixed for income and enjoys his status as a former "B" movie star, and makes his home in California.

Ben Johnson who had talents not showcased in the "B" movie days went on to win an Oscar in other film roles, and is a respected character actor today in Hollywood who has no trouble finding work. Lash LaRue whose jaunty appearance was always heightened by the way he wore his hat tilted to one side, was most noted for his use of a whip, (one of the few stars to do it) and his handsome, dark appearance. He is still living in California and makes an occasional appearance at film oriented events.

Eddie Dean continued to work, even though he is now in his 70's. He heads a group of musicians in Bakersfield, California which has become the mecca of such modern stars as Buck Owens, who reach their audience through records and TV rather than films. Dean recently did a special song for a new film of cowboy nostalgia titled, "Meanwhile, Back At The Ranch." which was put together by Patrick Curtis as a tribute to the western heroes of the 1930-50 period.

Some of the older stars who were killed when TV stole their theater audiences turned to doing stunts in other western pictures of the new breed of stars who could draw the customers, and many continued to have continued screen careers as a result of this happy combination. John Wayne always tried to find work for his old mentors and so did others who were in the "chips" as it were and remembered old times.

There has never been a period quite like the "B" epic — but then there never has been such a collection of talented cowboys before or since whose careers all merged within a period of 20-odd years, then split apart into a thousand different directions. They were men of a west that never was, and never could be, but a west that is still alive and vivid to millions of fans in every part of the earth.

Napoleon Boz

THE OU
TROUBLE-
OF THE LAWL
BILL ELLIOTT
IN
THE MAN FROM TUMBLEWEEDS

JOHN WAYNE

America's Shooting Star

Since the first climactic reel of "The Great Train Robbery," burst upon movie audiences more than 70 years ago, Americans and indeed the world has been in love with the motion picture depictions of cowboys, or as real cowboys like to refer to themselves, stockmen. Bronco Billy Anderson was the first to reach the status of "western star" and as he later admitted, he couldn't ride a horse very well!

Plenty of the earliest screen stars were cowboys, or came by the arts of that outdoor profession honestly. William S. Hart, Hoot Gibson, Will Rogers, and a host of others actually rode the western ranges, or like Rogers, rode the ranges in South America and South Africa as well as the storied west of legend and film.

Tom Mix, Hart and Gibson all did their own stunts and thought little of it, other generations of cowboys used doubles and kissed the girl — instead of their horse. But

audiences loved them, each was a giant in his own age and time.

The towering figures of the screen have gone to that last round-up in the sky except for one, John Wayne. Born in Iowa, he came further west with his parents in 1913 where they lived for a year in Lancaster, California — now a bustling community in the Mojave Desert north of Los Angeles. Then it was a small town and the family lived on a homestead, not far from the 160 acres Walter Knott would claim as his homestead before moving on to Buena Park, California and fame and wealth as a berry farmer.

After Lancaster, the Morrison (the Duke's real name is Marion Michael Morrison) family moved to Glendale, and there John Wayne was destined to be born and enter the glittering world of motion pictures. Young Wayne was given a job by Tom Mix who was at the time the reigning King of films, and once the main piece of inventory for William Fox Films, later to become 20th Century-Fox.

Mix saw to it that the youthful football player was given a job moving furniture on the movie sets and during the filming of *Mother Machree* under the direction of John Ford. Later Ford introduced the tall youth to Raoul Walsh and he was on his way with a part in "The Big Trail." Frightened by the prospect of having to act in films for the first time, Wayne hired a drama coach and almost put himself out of the acting business with old-fashioned exaggerated actions and facial expressions. What was needed, Walsh explained to the budding thespian, was a natural look and feeling on the screen, not a stereotype. It was thanks to the great directorial ability, and the "Duke's" own natural ability to take direction that set him firmly on the first ladder rung of Hollywood success. His natural ability has carried him through 200 films and a span of time on the screen as a star which has been unsurpassed by any other movie cowboy.

Wayne was snubbed by Mix, and never forgot the fact, although they never met after the first initial run-in, and perhaps it is just as well, for the impressionable Wayne might have copied the stilted actions of Mix and dated himself too much for future film roles. He was the best as his unspoiled self, and that is the way he plays film roles today — as himself.

One day while working at Universal Studios a ripple went through the publicity department that was about as subtle as a tidal wave. Into the secretaries work area strode the figure of John Wayne. Dressed casually, he towered over everyone in the room, and some of the people in that department were not short.

The night John Wayne received an Oscar for "True Grit."

It was an official call and with his business conducted, the star was soon on his way, leaving behind the wilted palm of a young publicist who thought he was over being awed by the presence of a movie star. In recent weeks before the meeting with Wayne, I had been privileged to meet the immortal Joe Louis and less than two years before, Max Schmelling, both top rated boxers in their time.

Yet the memory of Wayne and his immense size melted the memories of the boxing greats long after the brief encounter was past. During work on "The War Wagon" and some other feature films, I chanced to meet the star again and in all cases, he was a figure to be reckoned with in mind and physical presence.

Some of that essence or star power if that is the term rubs off on audiences when they see him on screen, for John Wayne has the power to

hold an audience and make them believe the role he is playing more than many other so-called "super stars" of the past or present eras. For kids born in my generation, except for a few years of hero worship of Gene Autry or Roy Rogers and Dale Evans, John Wayne is the only cowboy I remember from my days at 10¢ matinees.

Unlike Rogers and Autry who have retired from the screen, Wayne continues to do what he does best — act, and there is never a long period between releases of his movies. For a man who looks bigger than one expects him to look in person, to the super giant-size figure that fills a theater screen, John Wayne is all man.

Not all the roles he played were cowboys of course. His second film was "Girls Demand Excitement," and it was in the palance of the day, "a pot-boiler" movie. On the same lot with Mix and Wayne was another actor and cowboy philosopher, Will Rogers. When Wayne tried to get sympathy about his lousy role, the veteran who understood the impatience of youth smiled and said: "You workin' ain't you?" And shrugged off the boy's complaints. It was a good point, few actors in the 1930's were working. Anyone with a job was lucky, bad role or not.

When he left Fox in 1931 with two pictures under his belt, Wayne was ready for better things and hoped that Columbia, then the poor-man's studio of the film industry, would give them to him. Here he worked with some of the old-time cowboys who had turned film stars, Buck Jones and Tim McCoy. Both Jones and McCoy were genuine stars, while Wayne was still a lesser known figure to audiences.

Warner Brothers tried to make him into a "B" movie star, but the vehicles selected for his talents were lack-luster, and while they were often filled with plenty of action, they didn't pack audiences into theaters on the value of his name. The years spent in this type of activity however gave him grounding in the arts of his craft — and developed a style that was to carry him into another generation of movie audiences — once better directors and scripts were available.

To keep working, Wayne accepted work in serials, the bottom of the legitimate movie business. The next step would probably have been extra work and finally bit parts, but fate intervened and once handed a gun and put on a horse, his star began to rise as a cowboy. He looked the part, played the part, and best of all, was convincing at it.

During the period in which he moved from serials to star of cheap, low budget western movies, eight were shot each year, some with budgets of $11,000 which are totally unheard of today, and were skimpy even in those hard times!

Just as John Ford had been an early influence on his life, followed by Raoul Walsh, so was another man to the now rising star — Yakima Canutt. In later life Wayne was to call "Yak" the best stuntman who ever lived, and the pair have made a team since those by-gone days who have developed the John Wayne style of fighting, riding, and even drawing a gun!

Wayne so liked the walk which Yak did naturally, that he copied it and that same walk is the "style" the actor is known for today on screen. Canutt has worked on such films as "How The West Was Won," (he lost a leg doing a railroad scene) but his favorites have been with his old friend and student from the Republic Studio days.

Plenty of cowboy actors found living on the "B" western ranges a comfortable way to earn a living. Ken Maynard, Bob Steele, Gene Autry, Roy Rogers, Charles Starrett, Tex Ritter, Lash LaRue, and perhaps a score of others all lived out their screen lives in the genre of the "B" western — and so did plenty of directors.

But Wayne yearned for a chance at the big screen, a chance to break out of the stereotype of being a "star" in second best productions. His eyes (like most of his peers) were on the big time. But how to get there?

John Ford was preparing to make "Stagecoach" and after ignoring his protegé for several years, he called him out of the limbo of Republic to make one of the classic films of the American west. Even though Wayne worshipped Ford, the feeling hadn't always been mutual. The star often felt that Ford did not respect him as an actor, a craftsman, but rather as a "character" who deserved a few parts now and then. When "Red River" was released, it was generally recognized in the industry that Wayne was an *actor,* and from that time on, the relationship between the older man and Wayne started to mature, even if Wayne continued to harbor self-doubts about his acceptance with Ford as an artist.

But John Ford with all his power and influence in Hollywood couldn't find a major studio to back "Stagecoach" and finally had to turn to Walter Wanger, a hungry producer of independent status to put the picture on film. He did and the trip created a movie legend even though it was Wanger who had the most to lose by the venture.

Just as the newly arrived Western star had to shake off the coaching of a ham dramatic instructor for his first movie, he soon learned that he would have to dump the mechanical role of his acting style developed by boredom in the "B" western school of acting. Ford was equipped to handle the task, and he rode Wayne with a quick temper and tough assignments, forcing from the young star an incredible performance.

But one trip outside the studio for an "A" role was not artistic freedom, and Republic still had Wayne under contract, so it was back to the somewhat tiresome role of "hack" movie star while he yearned for more "meat" from the big studio tables in the form of important film roles. In at least one picture, Wayne worked with Roy Rogers while the later was on the way to status as America's favorite singing cowboy, (unless you listened to the press for Gene Autry who thought that title should be his).

Where Rogers and his wife Dale Evans were to languish in the "B" prairies of Hollywood, until their retirement from the screen, Wayne was not. His career continued to climb toward the upper reaches of

HANDSOME STAR — John Wayne has always ranked as one of the best looking western stars that Hollywood has ever produced. It was never more apparent than in this still taken early in his career when he was a rising figure in serials and feature movies.

super-star, albeit slowly at first. WW II sliced across the world and theater audiences wanted to see the conflict dramatized by Hollywood, which was more than equal to the task.

There were five Wayne movies during WW II, but it seemed like many more. The five were considered good for the day, and once more, Wayne proved that he could act in clothes other than those seen on ranches. "Flying Tigers," "Reunion in France," "Fighting Seabee's," "Back to Bataan," and "They Were Expendable" became minor film classics, and cast an indelible impression on the minds of movie going Americans in the 1940-45 period.

His first Oscar nomination came with "The Sands of Iwo Jima" made after the war had ended, but released when the men who had fought through the Pacific campaigns with MacArthur were home to enjoy it — those that came home.

By 1947 he was able to produce his own pictures, and have control over the subject matter, and it was a task he not only enjoyed, he was good at it. During this period his films made money and so did he. Some notable films from this period were: "She Wore A Yellow Ribbon," "Red River," "Wake of the Red Witch," and "Rio Grande."

The post war era was one of the busiest times for the Hollywood movie factories, and many of the men who had struggled for stardom before the onslaught of Hitler and Pearl Harbor now found it much easier to get along on the screen with their particular talents. In the period of 1940 to 1950, Gene Autry and Roy Rogers captured the "B" market once ruled by actors like Wayne, but they did it with songs and light romantic action, as well as the old-time staple of western drama, shooting and fistfights.

Another star whose prominence was to manifest itself in the 1945 to 1960 period, was Gary Cooper. Already a long-established star before the war, "Coop" now seemed to have roles that suited his special personality. There wasn't room on the screen for two figures the size of Gary Cooper and John Wayne.

Starting in 1926 with the Harold Bell Wright novel, "The Winning of Barbara Worth," Cooper set the stage early for his life-long connection with western movies and few graceful leaps. Yet like Wayne, he earned his way with sterling performances that built up a cult of followers few have ever equaled — on screen or off.

While Wayne was still fighting WW II to a successful conclusion, Cooper was doing films like "Task Force," and "Bright Leaf," followed by "Dallas" and "You're In The Navy Now!" (with Jack Webb). Cooper continued his western traditions into the early 1950's with "It's A Big Country," and "Distant

EARLY STILL — This very rare photo of "Coop" shows him at a time when he was probably still pretty fresh from the wilds of Montana where he was born. The famous Cooper mouth and eyes are plainly seen here

characters. Some of his pre-war westerns have become grand classics of the film world, and only a few need be repeated here: "The Virginian," "The Plainsman," "The Westerner," and many others, on to his immortal roles in "High Noon," and "The Springfield Rifle," in the post-war period, Cooper kept alive his life-long love of the west.

John Wayne frankly admits his yearning for the kind of stature which Cooper enjoyed in Hollywood as a king among kings, one of the most exclusive of the elite. Although it wasn't completely true, it appeared that Cooper leaped from extra roles in films to being a major star in a Drums," and previously mentioned, "High Noon."

Wayne in 1949 could boast of having eight movies playing at once, (something that never happened to Gary Cooper) all at the ripe old age of 41! In 1950 Wayne was working for Howard Hughes, doing three films which were not overly successful, (one of which wasn't released for six years!).

Where Wayne was able to do numerous film projects in a single year, thanks to the "quickie" scripts and techniques often employed, his major rival did only selected pictures, all with top "A" budgets, directors and scripts. Many were of the same type Wayne excelled in — western! In later years Gary Cooper admitted he spent a good deal of his post 1950 period looking over his shoulder at the hot pursuit Wayne was giving him on the screen.

Quiting Republic in 1952, John Wayne could look back on one of his finest roles with that or any studio in the form of "The Quiet Man." He had proved his mettle as a mature, sensitive actor who could do better things than "B" westerns. In the world of Hollywood fortunes rise and fall overnight, and Wayne proved to be no exception to this rule.

Other cowboy stars with the exception of William S. Hart, had all worked for other people during most of their productive years, taking orders from the men who controlled the finances, and incidently their salaries. Wayne had risen above the "B" western in terms of critical stature, and financial as well. He was producing his own movies. Not even Gary Cooper could boast that!

Jimmy Stewart was still working for other people, (but his westerns were very successful and put him in the top ranks with Cooper and Wayne) as were most other cowboy actors such as Roy Rogers. To prove his skills as both an actor and producer, Wayne decided to launch the biggest western spectacle of his career, "The Alamo" under his own banner.

During this same period tragedy struck one of his close rivals, Gary Cooper. The stars' last critically acclaimed western has been "High Noon" in the early 1950's, but he had continued to crank out movies with a cowboy or western theme right up to the time of his death. Some of his movies from this period were: "Garden of Evil," "Vera Cruz," "Man of the West," "Hanging Tree," and his last picture in cowboy boots, "Alias Jessie James." One that is still remembered is "Springfield Rifle," and it has become a cult film among some groups of fans.

With Cooper gone, the contest of wills seemed to be between the two remaining giants, Jimmy Stewart and John Wayne, and the later expected his epic western, "The Alamo" to sweep even Stewart aside, plus put him on top of the Hollywood financial heap as a "big buck" producer. Even though "The Alamo" is the most faithful recreation ever done of the heroic stand of the Texans against Santa Ana, it failed to make money as expected, and the "Duke" found himself in dire financial straits.

He watched his personal fortune slip toward the red ink columns. Borrowing, selling assets and other tough measures put "The Alamo" in the can as Hollywood refers to the completion of a movie, and some of the money came back when the picture was released, but the grim fact was, it was not going to be a money-making venture.

To save his personal assets, Wayne threw himself into a number of new movie projects in the 1960's that were to help pay the bills accumulated from "The Alamo" and restore him to his top ranked position as a western movie star whose pictures made money — lots of it. The films selected for this delicate mission were: "North Alaska," "The Comancheros," "The Man Who Shot Liberty Valance," "McClintock," "Circus World," and the spectacular, "How The West Was Won."

In 1964 a near tragedy struck Wayne. His habit of smoking four packs of cigarettes a day caught up with him, and a lung had to be removed to save his life. Fortunately for his family and fans, it was to be a successful operation which allowed him many more years of activity as a major film star.

Even though the critics panned most of his early 1960's movies, (an exception to this was "How The West Was Won,") they kept the Duke working and he was soon doing movies that did attract the critics — and the public. "The War Wagon" for Universal was not only a different western, it seemed to propell Kirk Douglas, Wayne's co-star closer to the image of a "western" star cowboy in the public's eye. "The Sons of Katie Elder," was not quite so successful, but his now classic "El Dorado" with Dean Martin and Robert Mitchum once again set the stage for a fresh entry into the ranks of top critical attention and praise.

Because of his sincere patriotism, the star felt a compulsion to support America's armed forced then embroiled in a terrible, senseless war in Vietnam, and his movie "The Green Berets," was the result. Once again he took a beating from the critics, but the public liked it, and it was the only pro-war film made by a major studio during that period.

Many fans and serious film critics have felt that Wayne should have won an Oscar for best actor in "The Quiet Man," and later for "El Dorado." Both pictures unfortunately seemed to be sandwiched in between low-budget products, or "pot boiler" type films, and were probably overlooked as a result. The golden statue that is the crowning glory of any actor's career eluded the Duke until 1968 when things began to change — and fast.

That year, all the bad memories of his bout with cancer, his near financial ruin, and years of abuse at the hands of movie critics were swept away as he stepped into the winner's circle for the first time with his immortal Rooster Cogburn in "True Grit." All the elements that somehow make for "Best Actor" were present in this one film and the public who knew he deserved it long before this, watched with approval while the men and women of Hollywood, Wayne's own peers and fellow workers gave him their highest award for acting.

Emil Jannings, the German actor who won his Oscar in the 1920's immediately left Hollywood and returned to his native land (later to work for Nazi Germany) afraid to face more competition in the tough world of Hollywood film making. John Wayne in typical style, simply continued to work in the career he knew best, western films. "Rooster Cogburn" which teamed him with Katharine Hepburn, was memorable, and pictures like "The Train Robbers," "The Cowboys," and the most recent, "The Shootist," (which teamed him with Jimmy Stewart) have continued to give his public the type of film fare they have enjoyed for more than 40 years.

John Wayne is the longest running, highest grossing cowboy star of all time, but he is rarely seen in a suit and tie! His business interests have made him a millionaire, but not dimmed his desire to make motion pictures — and he usually makes one per year.

What is a western star? There is no simple answer to that complex question, but for most of the world *the* only western star today is the "shooting star" whose legend is eclipsed by the real-life stature of the man, John Wayne. He is an American original who cannot be duplicated in this or any other generation, the greatest western star of all time — critics be damned!

— Frank Taylor

Heroines of the West

In Republic Studios' attempt to build Dale Evans into a glamour girl, she starred in "The Trespasser" and "Slippery McGee."

Marjorie Reynolds

The Western Star system begins as new leading ladies are signed for action packed dramas.

It was missing out on a major musical role that steered a young radio singer, **Dale Evans**, into becoming the reigning Queen of The Western film empire. While Marjorie Reynolds who won the prestigious role had served her apprenticeship in numerous Westerns.

Dale Evans came up the hard way, earning her title "Queen of the Cowgirls" by teaming up with "The King of the Cowboys" Roy Rogers.

She was born Frances Octavia Smith in Uvalde, Texas on October 31, 1912. Dale began singing on Louisville, Kentucky's radio station WHAS and eventually wound up as vocalist with Anson Week's Orchestra. By 1940, she had her own radio show over Chicago's WBBM, while appearing nights at the Chez Paree supper club.

Dale was summoned to Hollywood to test for the romantic lead opposite Bing Crosby and Fred Astaire in Holiday Inn. Recalling the experience in her book, 'The Woman at the Well,' Dale penned: "Paramount was looking for a new personality, but since I could not dance, they would make the test anyway, and perhaps something might come of it. I was taken to the wardrobe department and introduced to Edith Head, who fitted me out with a dress and a fur muff formerly worn by Barbara Stanwyck. Then the dramatic coach took me under his wing. He picked a scene from Marlene Dietrich's picture, Blue Angel, and told me that MacDonald Carey was to play opposite me." Because of her obvious inability to dance, Paramount dropped the option. The test was enough to encourage 20th-Century Fox (1942) to sign her. Announced to star in a college musical Campus in The Clouds, it was shelved and instead she was given minor assignments in Orchestra Wives and Girl Trouble. Her first for 'Papa Yates' was Swing Your Partner, Republic was impressed and decided to star Dale opposite their box office champ,

Virginia Dale

Sheila Ryan

Roy Rogers in The Cowboy and The Senorita, their initial joint film. From 1944 until 1951, they appeared together in a variety of westerns, including The Man From Oklahoma, Song of Nevada and South of Caliente.

Besides her active movie career, Dale signed with RCA Victor and her rendition of 'Aha, San Antone' sold over a quarter-million copies.

In a change of pace, Dale was given the glamour treatment, Republic Pictures level in two non-westerns, The Trespasser and Slippy McGee.

In 1947, Dale and Roy Rogers decided to marry while on a rodeo tour playing to overflow crowds at Chicago's Stadium. They entered TV with their NBC-TV series in 1951, following their last Republic feature, Pals of The Golden West.

Today Dale and Roy have stretched their firm religious devotion to church and God to encompass all phases of their daily lives. Dale's record albums are still best sellers and her five books, including her autobiography, 'The Woman at The Well' are enormously successful.

One can't help wondering what different course Dale's life might have taken if she'd won that role in Holiday Inn.

The final choice for Holiday Inn went to **Marjorie Reynolds**. If Dale was soon to enter the Western Arena, Marjorie was just exiting.

She was born Marjorie Goodspeed in Buhl, Idaho on August 12, 1921. Active in motion pictures from age three in silents like Scaramouche, Broken Wings, Revelation and Norma Talmadge's Svengali. As Marjorie Moore, she studied dance with Ernest Belcher and worked in the chorus of Wine, Women and Song, College Humor, Champagne Waltz, Collegiate, Thrill of A Romance, The Big Broadcast of 1936 and Murder in Greenwich Village. While in the Broadway Melody of 1938 chorus, Marjorie reported to Columbia for her first Western, The Overland Express, then serials (Tailspin Tommy) more westerns (about fifteen, including Black Bandit, Timber Stampede) and a crime series (the girl reporter in Mr. Wong In Chinatown).

In 1942, choreographer Danny Dare remembered Marjorie from her early Paramount chorus work and arranged an interview with Bing Crosby and Fred Astaire. Known now as Marjorie Reynolds, she'd have to be a splendid dancer to match steps with Astaire. If Dale Evans couldn't dance, Marjorie couldn't sing! "Paramount," Marjorie remembered years later, "was looking for someone who could sing with Crosby and dance with Astaire. I couldn't carry a tune in a bucket and still can't, but I could dance a little so they decided to give me the part and dub in another girl's voice."

Marjorie was given the almost inevitable comparison to Ginger Rogers by many reviewers but she and Astaire would never again get the chance to dance together before the cameras.

In the next five years, Paramount starred her opposite Crosby in Dixie, Ray Milland in Ministry of Fear, Bob Hope in Monsieur Beaucaire and with Sonny Tufts in Bring On The Girls. For UA, Marjorie returned to the western fold in the big budgeted Heaven Only Knows and Bad Men of Tombstone. She had been scheduled to appear in Blue Skies, again with Crosby and Astaire but her role went to Crosby's girlfriend, Joan Caufield.

Next followed a six year stint on TV, co-starring William Bendix in "The Life of Riley" in the 1950s. With her series, Marjorie gained more national recognition than she had received from any of her many films.

Since 1946, Marjorie has been married to film cutter, John Hafen and they own a five-unit apartment building in Beverly Hills, which Marjorie personally supervises. Today, looking slim and attractive, Marjorie can still be found on TV selling something.

Both the Holiday Inn contestants have fond memories of their movie stardom days, but still prefer the satisfaction derived from their roles as housewives, religious spokeswomen and businesswomen. Some of their contemporaries weren't so fortunate.

Kirk Crivello

Adrian Booth

Jane Frazee

Vera Ralston

Clair Rochelle with Cowboy, Fred Scott

Jan Clayton

Penny Edwards

Jean Heather

Lynne Roberts

June Story

Peggy Stevens

Meanwhile, Back At The Ranch..

SIX GREATS — Six of America's greatest cowboys lock arms for the first time in marvelous film that includes virtually every western star from Hoot Gibson on to Roy Rogers and Gene Autry. Shown here from the left are: Wild Bill Elliott, Bob Livingston, Don "Red" Barry, Roy Rogers, Rocky Lane and John Wayne. They are all teamed together in "Meanwhile, Back At the Ranch," which has a premiere at Knott's Berry Farm's Good Time Theater, Saturday, January 21, 1978.

SINGING STAR — Gene Autry according to Curtis, made his film "Meanwhile, Back At The Ranch," possible. The star owns all his old films and allowed the producer full access to them, even delivering prints to him in person. "Without Gene Autry's help," Curtis noted, "this film could not have been made."

For the first time, 25 of America's leading cowboy stars are seen in one film — reliving incredible adventures of the Old West.

"More than 35 years ago, 25 of the top western stars decided to make a movie for the war effort, and the results turned out to be what some critics have called, "The Ultimate Western" Almost from the start, even though the stars were in complete agreement, troubles developed.

Each of the actors was from a different studio. Gene Autry came from Columbia, Wild Bill Elliott was at Universal, John Wayne at Republic and so on. Once the movie was in the can, the trouble really started, as the lawyers got into the

FRIENDLY HERO — Ken Maynard was a friendly hero with a warm inviting smile and quiet manners. Even in his sunset years when things were not going his way, the old, bright smile was still there — and you knew instantly you were still in the presence of a star.

REAL HERO — Buck Jones gave his life trying to save the lives of others, and of all the men who once rode the Hollywood trail, he is the greatest authentic hereo — at least in real life.

act and contracts, payments, distributions and so forth delayed release of the picture until the whole idea was simply scraped.

For the next 35 years, the movie gathers dust in a film vault until discovered and brought to the screen only recently . . ."

Well, for the record, no such film was ever made. But Patrick Curtis, a devoted western film buff and historian decided that perhaps the impossible *could* be done after all. Working with M.P. "Packy" Smith, a film historian, Richard Patterson, Curtis developed a movie that has all the earmarks of having been made 35 years ago, but with some of the most clever use of old film footage ever attempted.

Using a script, the 25 heroes ride into Peaceful Valley and in a concerted effort stamp out villians, crooked bankers and others of their ilk, and bring peace to the Western Frontier. The movie is a celebration fo all that was good in the old grade "B" westerns that were the weekly fare of millions of kids from the 1930's to 1950's, and will introduce these same men of sterling character and has fast guns to a new generation of kids who have never had the chance to see them previously.

The cast includes men like Buster Crabbe, Gabby Hayes, Tex Ritter, Buck Jones, William Boyd, Tim McCoy and John Wayne among others, and according to Curtis, "Everything possible in a western has been included in this one film. It has every cliche, things like a saloon brawl, but with 15 stars all in the same fight! For our shoot-out Don Barry and Hopalong Cassidy (William Boyd) both tackle the arch villian, the Rattler in the same scene.

'When they moved the action to rocks, we were able to include a lot more famous faces — fighting the common enemy. The villians sidekick, Charles King appeared in scores of Westerns as a bad-guy and we made use of this fact so that he continues to appear over and over again in the film, as a counterpart to the heroes we have included.

"Gabby Hayes, Pat Buttram and others add comic relief to the episodes as they unravel, and anyone familiar with the classic "B" western will find this film true-to-life. At least the kind of life Hollywood thought cowboy heroes should live."

Putting all this footage on the screen as a complete package was a major task and one that took the producer and his friends more than two years to complete. Because the three men have a great affection for the old west as it was depicted in the western genre, they decided it would be possible for them to pull this project off successfully — and they were right!

Previously mentioned "Packy" Smith had the films, (except Gene Autry's) and Richard Patterson whose feature documentary movie, "The Gentleman Tramp" about Charlie Chaplin and Peter Bogdonovich's film, "Directed By John Ford," gave him invaluable screen assembling experience.

Curtis was previously well-known for producing such films as "One Million B.C." with his former wife, Raquel Welch, and "Hannie Caulder" gave him the business edge needed to put the project over financially. But even all this assembled talent would have been for naught, had the trio decided to do a series of film clips sliced together.

Realizing more was needed, they set about providing a real artistic creation which will become one of the timeless classic movies of the west most historians now feel. After looking at thousands upon thousands of feet of movies, Curtis, Patterson and Smith started to build a painstakingly careful cross-index of scenes, lines and characters that could be later assembled into a coherent movie with a story line.

After a three-hour version had been completed, the long task of showing it to the firms who had invested in the project, and people such as Gene Autry whose approval had to be gained before it could be released to the public, was launched. The deals to use film footage took a

COVER GIRL — Actress Margolyn Curtis posed for the best-selling poster which has now become a mini classic in collectors circles, publicizing her husbands movie. Mrs. Curtis is a former Rose Queen.

COWBOY KING — Roy Rogers has a leading role in "Meanwhile, Back At The Ranch," and will remind his old fans and millions of new ones, what it was like to enjoy western movies in the 1940's and 1950's when that type of film enjoyed its greatest popularity.

long time because virtually everyone wanted part of the "action" if any use was made of their screen characters in the wrong way such as including them in porno films and the like.

None of the old stars wanted to be part of a comedy using them as the subjects either, so it was a delicate task that the trio had before them. Things started to fall into place as people came forward with film footage on 35mm stock, which could be used on a one-to-one negative, instead of the unsatisfactory method of blowing up old 16mm prints.

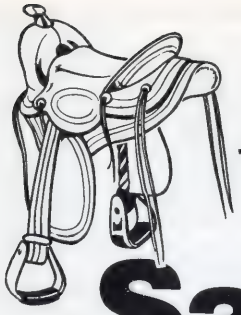
"Meanwhile, Back At The Ranch," is a celebration of a cream of the old crop of exciting western films and heroes, and it acts as a time capsule for the audience compressing into 90 minutes all the visual elements of a time now long past when the cowboy movie star was one of the great entertainment vehicles for adults and kids alike.

It is also a visual short hand of sorts since it uses the really good footage, and ignores the incredibly bad scenes and bum acting that unfortunately was often the rule, rather than the exception. The movie has already been an official selection for the Cannes Film Festival in 1977 and will be seen for the first time in Southern California at the most famous western location of all, Knott's Berry Farm, Buena Park, California, on Saturday, January 21st, 1977.

The management of Knott's were so impressed with the quality of the film and its western theme, that it will have the Southern California premiere in it's world famous Good Time Theater at the Farm, with the magnificent water curtain and other visual effects the theater is noted for.

Along with the premiere will be personal appearances by some of the leading stars who are still active, men who have featured roles in the movie. Probably never before in the history of Hollywood "B" westerns have so many key elements been brought together in one production or at such a perfect setting to showcase it.

"Meanwhile, Back At The Ranch' is more than a movie, it is an experience which will last many a film buff, or youngster a lifetime, and provide the memories for the next generation of kids who will never see in the flesh, the men who now live larger than life on the silver screen.



Saddle Burning Saturdays

at the Hitching Post Theatre

"I ain't hankerin' for trouble ma'am," I said as I handed over my six-gun and the roll of caps to the box office lady in the dude hat.

Saturday afternoon with the line-up three feet high outside the Hitching Post Theatre indicated it was a triple feature.

It was with a certain pride I surrendered my sleek white leather holster with jewels and red velvet padding, and watched the box office lady hang it on the peg-board behind her along with all the other shooting irons. With no leg-iron strapped to my thigh I was in a position of trust now. The law was laid down—there would be no showdowns in the Hitchin' Post Theatre!

Then I strode in my fake bow-legged walk and settled down to the epic ahead—a triple feature—Roy Rogers, Hopalong Cassidy, and maybe Johnny Mack Brown. Not until all the black hearted rustlers had been vanquished, all the smoke had settled, and I saw Roy and Dale riding off into the sunset to the strains of the Sons of the Pioneers did us B-Western gun-slingers budge from the Hitching Post Theatre.

This cinema in Hollywood hit its peak during the prolific days of Republic Pictures. There were a lot of bad hombres to be tracked down in those days and Republic Pictures seemed to take it upon itself to come up with some powder burnin' heroes to put the chase to all them side-winding polecats.

Names like Gene Autry, Bob Steele, William Elliot, Gabby Hayes, Red Ryder and the Cisco Kid filled the marquee of the Hitching Post and a dozen or so outlaws met their reckoning every six weeks.

To keep the screen filled with action and our jaws filled with popcorn there were such titles as: "Man with the Steel Whip," "The Riders of the Whistling Skull," "Cyclone of the Saddle," "Six-Gun Rhythm," and "Yodelin' Kid from Pine Ridge." The heroes wore dust-free duds, fancy tooled-leather holsters, and justice as always meted with clean-swinging uppercuts.

In this book about B-Westerns titled *The Thrill of it All*, Alan Barbour reasons B-Westerns attained the pinnacle of their popularity in the early and middle forties. After that, rising costs and multiple other reasons (including television) forced the genre to bite the dust.

The mightiest to fall of the old favorites was Tom Mix, who as a silent star had achieved unbelievable popularity with Western fans. As the thirties began, however, the great Western heroes of the silent screen found themselves facing a villain more deadly than any they had opposed on the screen to date—sound! The movies could now speak to their audiences and, unfortunately, a large majority of silent saddleburners sounded simply terrible and found their careers wiped out almost overnight. After the entrance of sound Tom Mix made one series of talkies for Universal that had some good action sequences, and a serial for Mascot Films, "The Miracle Rider," which was his last starring film. Then he rode off into the second-class world of rodeo, circus and fair appearances as a once-great movie idol.

Films were now beginning to require professional-caliber acting from its cowboy heroes, and those who couldn't measure up soon lost favor with audiences. The "realistic" cowboy gave way rapidly to the polished pro who could deliver dialogue with a flair.

William Boyd had been a major star at Paramount during the silent film period, but he found his career turning downward rapidly in the early thirties when he appeared in a load of pot-boilers for studios like RKO. However, his career took a new and prosperous turn in 1935 when he made "Hop-a-Long Cassidy" for Paramount (later retitled "Hopalong Cassidy Enters"). His portrayal won instant approval from audiences and launched Boyd on a series that was to span thirteen years and produce sixty-six titles. Boyd later became a millionaire when he wisely bought up all the rights to his film and then put them on television.

His distinct screen personality was one of the most pleasing ever presented to viewers, and a single flash of his smile and a quick burst of his hearty laughter alone were worth the price of admission to one of his films.

The weekly serial was especially suited to Westerns. But in an effort to

economize, studios such as Universal would often re-utilize their silent footage in their talking productions. Time after time the same Indians were seen being shot from the same horses in the same attacks. Not only were similar scenes used in different serials, but often they were repeated in the same serial and occasionally even in the same chapter. Economy, of course, has it place, but there are limits, and using old mismatched footage only antagonized audiences who were jarred when they saw the grainy, jerkily reproduced scenes of the silent days pop up where their current heroes should have been in evidence.

Another star who achieved major success with Republic was William Elliott. Elliott had several things going for him: first, he had an extremely infectious and winning personality; second, he looked good on screen because he was tall and lanky and did creditably well in the action sequences, (although he was doubled frequently in those Republic years by Tom Steele); finally, he was an excellent horseman, and it was a sheer pleasure to watch him ride full tilt over those Republic exterior locations. Besides a series of "Wild Bill Elliott" productions, he also did sixteen Red Ryder features.

It seems a big incongruous that in a genre that depended primarly upon real he-man action and thrills from its stars two guitar-strumming, warbling saddle serenaders should become the reigning kings of the Western film empire in the late thirties and forties—right down to the last days of glory in the fifties—but that is exactly what happened. Gene Autry and Roy Rogers both parlayed pleasant singing voices and winning personalities into public popularity unmatched since the early days of Tom Mix's phenomenal mass appeal.

Between 1935 and 1947 Autry made a total of fifty-six features for Republic, each of which made a bundle of money for the studios' coffers.

For all of Autry's short-comings, and he frankly admits many, such as the fact that he was not a good horseman and frequently found himself falling out of the saddle; and the fact that it took him years to learn how to throw an effective screen punch so that his fight scenes wouldn't have to be done in long shots with an obvious double, he was still one of the most pleasing and successful Western stars in screen history.

Roy Rogers, who's real name was Leonard Slye, decided on a show business career early in life just as Autry had, and he headed out to California from his home in Ohio to try his luck.

The early Rogers films, unlike Autry's, did not utilize his vocal talents as much as his action capabilities.

It was in 1944's "The Cowboy and the Senorita" that Dale Evans made her first important entrance in a Rogers Picture, and she was thereafter to appear in more than twenty-five of Roy's films.

Even today, twenty-five years after his last starring film made for Republic Pictures, "Pals of the Golden West" in 1951, Roy still holds the title of King of the Cowboys and continues to make occasional appearances on television with his wife and Queen of the Cowgirls, Dale Evans.

That was where all the action was before the invention of bionic parts. A shoot-em-up, hoof-pounding chase, a dust-churning scuffle, a hay-maker or two, and then the challenge for the villain to give up (to which, of course, any proper villain replies contempuously: "Come and get me!").

An exchange of gunfire, the shattering hush, and as the smoke clears our young hearts quietly rejoiced—evil had been vanquished once again—at least until next Saturday afternoon.

Gary Crandall

CANDID COWBOYS

Camera snapshots from

Like most youngsters in those pre-TV, pre-Science Fiction days, I looked forward to the Saturday "cowboy" matinee. The reigning sagebrush hero of that era never ventured out of the Wild West shooting and chasing Indians or bad guys. Along came John Wayne with a new kind of hero equally at home making love to a leading lady or a horse. And by the early forties, the singing cowboy was a whole new breed.

Our thanks to Mike Marks for the use of his photos of the '70s in this layout showing the hero or his "Pardner" as he looked in later years.

Hoot Gibson

Eddie Dean

Tom Tyler

Allan "Rocky" Lane

Bobby Blake ("Little Beaver") who became Robert Blake ("Baretta")

Ward Bond

John Wayne

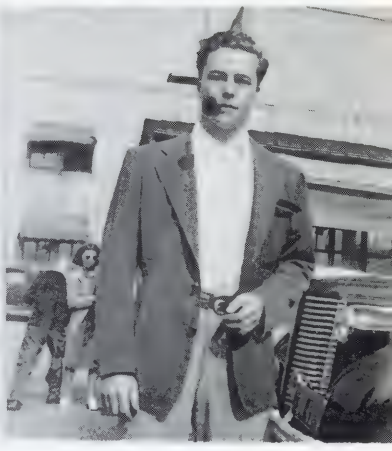
FROM THE 30'S TO THE 70'S

Lee Graham's famous Scrapbook

Randolph Scott

William (Hopalong Cassidy) Boyd and Grace Bradley

Charles Starrett



Tim Holt

Johnny Mack Brown

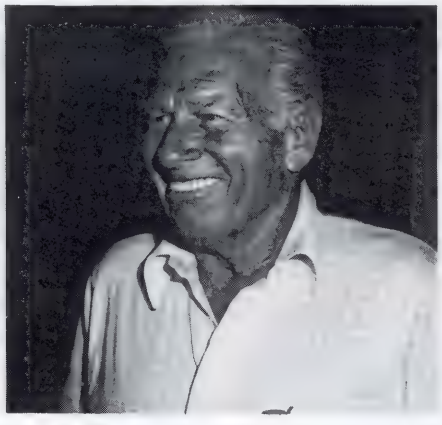
Jim Davis

Col. Tim McCoy

Roy Rogers & Dale Evans

John Carroll

Max Terhune



Richard Arlen

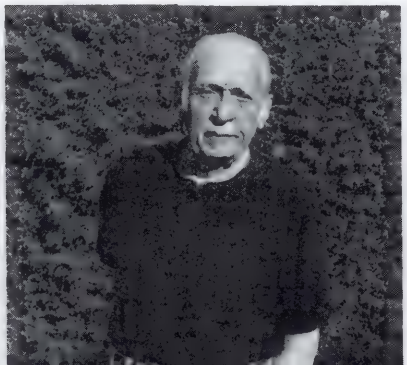
Audie Murphy

Harry Carey Jr. with a portrait of his famous father

Raymond Hatton

Ben Johnson

Rod Cameron



KNOTT'S BERRY FARM

Memories of

Western Badmen

live on at Knott's Berry Farm

In 1969 when the classic western film, "Butch Cassidy and the Sundance Kid," resurrected the memory of the legendary cowboy bandit and his train robbing exploits in Colorado, it was touted throughout the United States as "The last chance to see the West as it once was." Walter Knott, founder of Knott's Berry Farm in Buena Park, California probably had to chuckle at that. Not only did Knott have the locomotive that Butch once robbed, he had just about all the other rolling stock of the whole railroad at his famous attraction in Orange County, some of which still carry bullet holes as reminders of the Cassidy gang.

In 1952 Knott had bought the Denver and Rio Grande Western Railroad lockstock and barrel and moved it to his farm, to join other authentic relics of the West, such things as the stagecoach once held up by Black Bart, the well dressed central California robber with good manners who gave Wells Fargo Express Company officials a considerable amount of worry until he was caught and locked in San Francisco prison.

As late as 1973 Knott added Engine 464 built in 1903 from Denver and Rio Grande to his inventory of railroad rolling stock, and more than a quarter-of-a-century later the Ghost Town and Calico Railroad is probably the only narrow guage train still maintaining a daily schedule — and making money in the entire country. As for the movie boast of ". . . the last chance to see the West as it once was," Walter Knott still had the last laugh.

At the famous ghost town, now a vital part of Knott's Berry Farm's theme attractions, it contains more authentic history than many museums, and brings the flavor of the true West to life for millions of visitors each year. Unlike the fake Hollywood type structures seen in movies like "Butch Cassidy," the Farm has genuine schools and churches, blacksmith shops, general store buildings and a host of other structures that were purchased in different parts of the United States and brought to

EARLY LOCOMOTIVE — Engine Number 464 is lowered gently to the narrow-gauge tracks of Knott's Berry Farm in November, 1973 where the former rolling stock of the historic Denver and Rio Grande Western Railroad was brought in 1952 by Walter Knott. The engine needed only minor repairs to put it back on the rails, pulling cars of the Ghost Town and Calico Railroad at the Farm.

HISTORY REPEATED — Two guards on the Ghost Town and Calico Railroad are on the alert for Butch Cassidy and his gang of desperados — for the famous bandit actually robbed this same railroad (probably this same car as well) during his heyday of six-gun terror throughout much of Colorado in the early years of this century.

the famous berry farm where they were then carefully arranged into a small western town.

The Church of the Reflections, now 100-years-old continues to serve a regular Sunday congregation under the direction of the Reverend Claude Bunzel, and more than 200 people call it their Church home. On any given Sunday, promptly at 11 a.m. the church has people worshiping with the same spirit of faith and determination probably experienced by their pioneer forefathers.

Knott's has the only authentic Wells Fargo stagecoaches still operating on a daily schedule in the U.S., if not the world, and true to form, the world's top entertainers come to this hallowed Mecca of history to perform in the huge Good Time Theater, with the world's largest water curtain.

Roy Rogers and the Sons of the Pioneers, the Bob Wills Texas Playboys, John Wayne, (once a neighbor of the Knott family in the harsh Mojave desert north of Los Angeles) Andy Devine, Tom T. Hall, Donna Fargo, and scores of others have exhibited their talents to millions of people in the various theaters at the farm.

Motion pictures of all kinds have been filmed at Knott's, and it has been the subject of countless stories in national and international publications, for here the West was never really forgotten, instead it was preserved thanks to the vision of a quiet berry farmer who remembered the stories his Grandmother had told of crossing the plains to California. A homesteader in the Mojave Desert, (he still owns an original claim there) Walter Knott was another kind of pioneer, one who became a millionaire, but never lost his touch with

the common folk among whom he has always felt the most comfortable.

John Wayne once said this about his old friends, Walter and Cordelia just before their book, "Walter Knott, Keeper of the Flame" was published:

"This manuscript of Walter Knott and his family, his trials and fight for survival with human dignity and integrity is a most inspiring biography of one of the founders of the character of our country, upon which we look with pride. The lives of Walter Knott and his wonderful wife paint a picture of America at its best. We are proud of them".

For people coming to the west coast the first time, the chance to see, touch and walk inside actual pioneer structures that came from some of the "boom" towns of the fabled gold fields of California, Nevada and elsewhere, it is a chance to touch and feel part of their own heritage. Many people are so moved by the experience, they write letters to the Knott family telling of the way they have been personally impressed by the experience.

From the humble beginnings of a few buildings, to scores of separate buildings, amusement rides, theaters, restaurants, stores, shops, and factory facilities, Knott's Berry Farm is now a world famous attraction that hosts more than 6,000,000 people each year. The rich and famous, the modest and humble, all rub elbows in the crowded thoroughfares of this special "farm" where chickens still get underfoot, and ducks splash contentedly in the man-made lagoons and lakes that dot the property.

The talents of motion picture studio stuntmen have been employed at various times to teach the now famous Knott's "Fun Fighters" the dangerous art of falling off tall buildings, fighting with each other, shooting live blanks and a host of other arts that are used daily in the famous stunt shows offered free to visitors.

The "Fun Fighters" no longer rely on Hollywood for training, and in some cases the things they do are more dangerous than any seen in movies. A punch on the screen for instance can be a "miss", but the sound effects added later make it sound like a "hit". At Knott's there are no "after" sound effects so it must look like the real thing to start off — and sound like it too!

Several times in the decades that Knott's has presented live entertainment at the Farm with stock players, these actors have exhibited such a high degree of talent, they have gone on to careers in the motion picture industry. Dean Jones is probably the most outstanding example of this. Jones was one of the regular players in the Birdcage Theater, a melodrama palace of ole time theatri-

FUN FIGHTERS — Some of the professionals who entertain visitors to Knott's have become movie stuntmen, thanks to the experience gained at Knott's, but most of the movie professionals agree working in a live show such as the "Fun Fighters" present at the Farm is more difficult — because the sound effects of a punch are real! Shown here are Gary Salisbury and John Casino.

CENTURY-OLD — The Church of Reflections is 100-years-old, but still serves as a regular meeting house for the Reverend Claude Bunzel and his 200-plus congregation who worship each Sunday at 11 a.m. It has been located on the Farm since 1955. Bunzel and his wife Opal are seen in conversation with a church member.

GHOST TOWN — One of the most authentic ghost towns in America, the historic area of Knott's Berry Farm is the creation of the fertile mind of Walter Knott who wanted to help visitors understand what the old west was really like. The majority of structures are all original — brought in from many parts of the west by Knott.

WESTERN STARS — The Sons of the Pioneers, (Roy Rogers was once part of the group) and scores of other stars of the stage and screen come to Knott's Berry Farm each year to perform for visitors and help recapture the musical legends of an era gone by.

LEGENDARY FIGURE — Walter Knott is seen in front of one of the original buildings in his famous Ghost Town, now a tourist mecca for more than 6,000,000 people a year, but a successful berry farm when this picture was taken — probably in the 1940's.

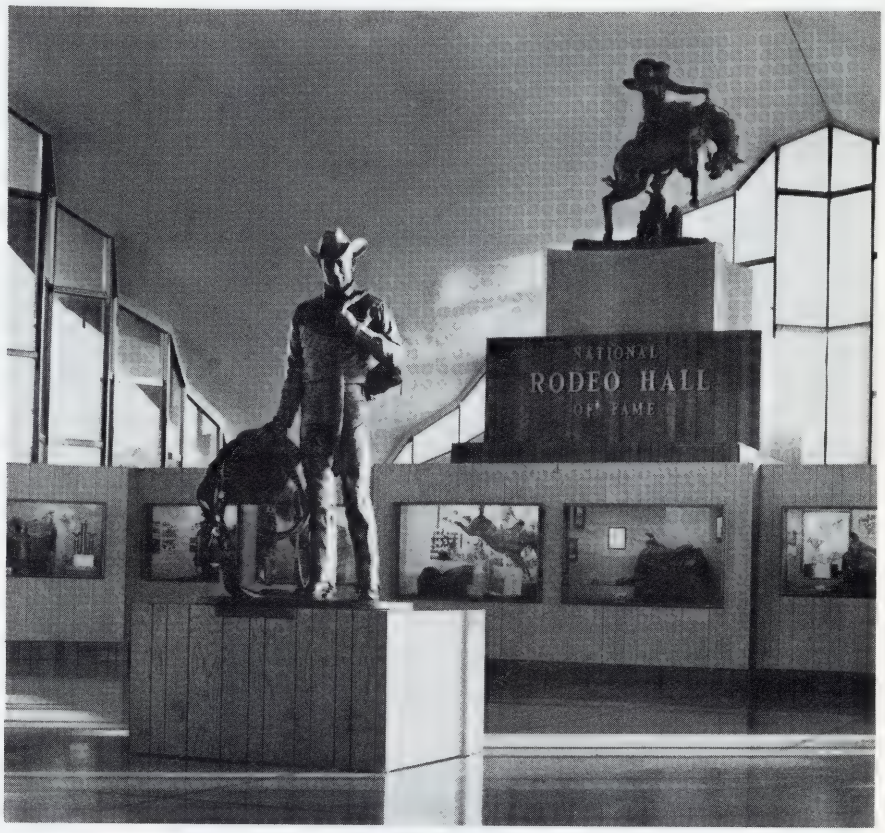
cal plays at Knott's. His unique comedy talents were "discovered" by a talent scout and he graduated to starring roles in Walt Disney comedies.

Some of the "Fun Fighters" have become regular stuntmen in Hollywwod, and a few of the girls who got their start at Knott's as Calico Can Can dancers in the old ghost town saloon, have established careers for themselves as professional dancers on the stage and screen. Other times it has been the reverse. Top performers from Hollywood have come to Knott's for a summer engagement.

Dick Weston who got his start as a child actor and a stand-in for Jackie Coogan in the 1920's now has the finest one-man-band in America and has been seen in "Mary Poppins," "The Shootist," with his old friend, John Wayne plus hundreds of other credits on stage and screen. He recently played one summer at the Farm for hundreds of thousands of visitors — most of whom had never seen this specialized musical talent displayed before since it is an almost forgotten art.

The true history of the West with its badmen (and women), pioneers, heroes, and outcasts is caught in the carefully woven tapestry of Knott's Berry Farm attractions and Ghost Town. The wonderful lore of our pioneer past runs deep in this massive theme park, where the spirit of the West will never die — it will continue to live as long as people seek out the rollicking fun of stepping back in time at Knott's Berry Farm and enjoying a time in history when men were men and women were glad of it! *Frank Taylor*

Cowboy Hall of Fame



Time only changes the outside of things. It scars the rock and snarls the tree but the heart inside is the same . . . Your body is here in a highly civilized land but your heart lives on the back trails that are grass grown and plowed under.
Charles M. Russell

Chester A. Reynolds, a Kansas City business executive had something like the Russell quote in mind when he founded the National Cowboy Hall of Fame and Heritage Center just outside the hard perimeters of Oklahoma City, Oklahoma. Crowning Persimmon Hill, the complex is devoted to known and unknown cowboys who once rode the western trails — and includes the Indian, sod-buster, sheepherder and even the movie cowboy.

Filled with the works of Charles M. Russell, Olaf Seltzer, Charles Scheyvogel, W.R. Leigh, and Albert Bierstadt, the Center's Great Western Art exhibit is something to behold. These artists and others knew the old west first hand, and they give modern Americans a glimpse backward's into that now dim time when the west was young and robust.

There are several halls of recognition in the Cowboy Hall of Fame, and one of the most interesting is the Hall of Great Western Performers. Enshrined here are Gene Autry, Tom Mix, Gary Cooper, Joel McCrea, Walter Brennan, Jimmy Stewart and "Miss Kitty," Amanda Blake of TV's "Gunsmoke" fame, among others.

Of course the cowboy philosopher, Will Rogers is there, and his humor seems to crop up in various places throughout the building, and there are statues of him here and elsewhere in Oklahoma City. People like Brigham Young, the Mormon colonizer; Kit Carson; Cyrus K. Holliday, founder of the Santa Fe Railroad; Theodore Roosevelt; and Sam Houston all seem comfortable in close proximity of each other in this great museum complex.

Seen by hundreds of thousands of people each year, the Cowboy Hall of Fame is a wonderful showcase of the hardy men and women who once peopled the west and fought for its riches, lands and empty spaces. Anyone interested in film stars should make a special effort when compiling travel plans to visit this shrine of history. It can be seen from Highway 66, in Oklahoma City and is open seven days a week, 8:30 a.m. to 8 p.m. Memorial Day through Labor Day, and 9:30 a.m. to 5:30 p.m. the rest of the year.

William F. Cody, or "Buffalo Bill" was a pioneer movie producer who once tried to recreate the historic battle of Wounded Knee in the Dakotas with many of the same Indians who participated in the first engagement. This statue to the showman, pony express rider and hunter is located at the Cowboy Hall of Fame in the Hambrick Botanical Gardens. The statue is 33 feet tall.

HEROIC FIGURE — John Wayne as he was caught by the searching brush of Norman Rockwell reveals an inner man few of the stars ever see. He seems to be looking across the time that separates him from the era he has become identified with, the Old West — with its bad men and good guys, now hopeless out of focus by the mists of time.

FAMOUS STAR — "Miss Kitty" of "Gunsmoke" TV fame is shown in this revealing portrait by Bettina Steinke, of actress Amanda Blake. The painting is one of many others that hang in the Cowboy Hall of Fame depicting stars of screen and television who have carved memorable careers for themselves.

PIONEER STAR — Joel McCrea, whose career started in the early 1920's in western films, still continues to lend his support to the Cowboy Hall of Fame, and at the same time, produce family fare films such as his recent, "Mustang County" under Universal release. His portrait was done by Bettina Steinke.

SPECIAL COWBOY — Like Gaby Hayes and Roy Rogers, and Smiley Barnette and Gene Autrey, Walter Brennan created a legend on the screen, then went on to do Gold Records, such as "Ol' Rivers," and TV shows that continued to enhance his craft of acting and build his wonderful skills of entertainment. He too was painted by Norman Rockwell for the Cowboy Hall of Fame.

EDITOR'S NOTE — The editor wishes to express thanks for the exceptional help rendered by Marsi Thompson, Public Relations Director for the National Cowboy Hall of Fame and Western Heritage Center, 1700 Northeast 63rd Street, Oklahoma City, Oklahoma, 73111 in compiling this feature.

ROY ROGERS—DALE EVANS MUSEUM

The new Roy Rogers — Dale Evans famous Cowboy Museum filled with western memorabilia and momentos of their film career is now located in Victorville, California near the freeway.

Built of rough hewn wood in the shape of an authentic frontier fort, the $500,000 structure is an impressive sight.

At the entrance to the fort is a two-story tall statue of Roy Rogers' famous horse, Trigger, rearing on its hind legs to greet visitors. Oil portraits of the two stars and their family hang in the attractive lobby where admission tickets are sold.

Visitors can stroll at a leisurely pace past the many dozens of displays throughout the museum's more than 32,625 square feet of floor space. The displays, which provide a visual history of the famous couple's lives, are in protective glass booths arranged in loose chronological order along enclosed arcades.

Photos and memorabilia relate the story of Roy Rogers and Dale Evans, starting with their respective childhoods and leading to their lives together as one of the world's favorite celebrity couples. One of the most popular displays from the old museum is also here, the one containing the Rogers' horses, Trigger and Buttermilk, along with their dog, Bullet.

Other displays which are sure to draw attention from spectators include the Rogers' dining room furniture made by actor George Montgomery, the $50,000 saddle inlaid with silver and gems, animal trophies from Roy Rogers' African safaris and the pair's wardrobes of fancy cowboy clothing.

In addition to the collections relating to the Rogers' lives, several other displays are sure to delight Western American history buffs. There are booths containing artifacts of early American pioneers and Indians, as well as specimens of North American wildlife.

Commercialism connected with the new museum is almost nonexistent.

The Roy Rogers — Dale Evans Museum will operate seven days a week between the hours of 9 a.m. and 5 p.m. Admission is $1.50 for adults, $1 for juniors (ages 12 through 18) and 50 cents for children.

The largest gathering of Cowboy Stars

Movieland Wax Museum

The largest gathering of Cowboy Stars in the world at the amazing Movieland Wax Museum in Buena Park, California.

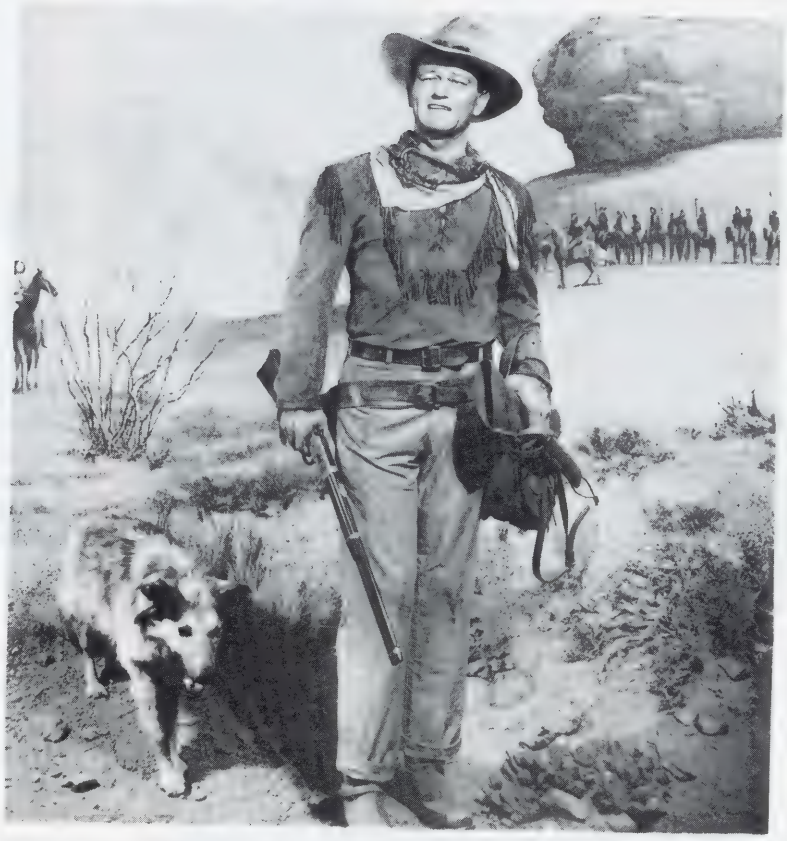
Movieland Wax Museum, the "Largest Gathering of Stars in the World," has been the unofficial Cowboy Hall of Fame for many years, and has some of the finest cowboy dioramas of life-size film stars to be seen anywhere in the world. The all-time great stars such as John Wayne, Robert Redford, Paul Newman, Grace Kelly, Gary Cooper and Will Rogers are only a few of those represented.

Gary Cooper who won his Oscar for "High Noon" is seen in a faithful recreation of this historic picture as the clock ticks toward the fateful time in which he must meet death in the street outside. Chuck Conners of the TV series, "The Rifleman" is shown in an eerie mine shaft hunting a killer, the stars of "Bonanza" are gathered here, and Will Rogers the cowboy philosopher whose humor made presidents and kings laugh.

Each of the stars represented are placed in actual film setting that reflect important starring vehicles for them. Silent movie great, William S. Hart is seen in his 1918 movie, "Wolves of the Trail," Tom Mix, the first "drug store cowboy" is exhibited in his 1933 movie, "Rustler's Roundup," and genial Ken Maynard is ready to go before the cameras in "Branded Men," a 1931 production.

John Wayne is seen in his classic film role as "Hondo," from the 1954 epic. There is no more life-like and exciting way to see the stars of yesterday and today than a visit to Movieland Wax Museum, "The Stars' Hall of Fame." This is one museum where the figures seem to breathe — and the heroes of the screen still cast their magic spell over visitors.

Editor's Note: Movieland Wax Museum, "The Stars' Hall of Fame," is located at 7711 Beach Blvd., Buena Park, California 90620. It is open daily.

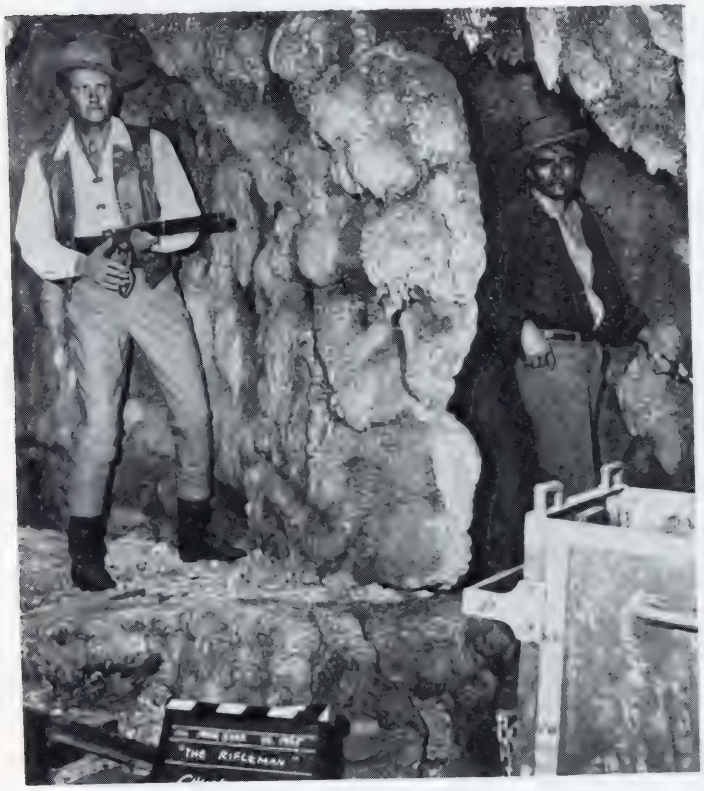


FAMOUS FILM — In the movie "Rio Hondo" Wayne appeared in this costume, which is now part of the Movieland Wax Museum set depicting the star's long career in motion pictures which spans 40 years and more than 200 films.

CLASSIC WESTERN — Now ranked with "High Noon" as an all-time great western film, "Butch Cassidy and the Sundance Kid," made super stars out of Robert Redford (left) and Paul Newman — and didn't hurt the career of Katherine Ross!

WAGON MASTER — Ward Bond carved for himself a place in the memory of millions of Americans with his unforgetable role in "Wagon Train" on TV. Just 20 years ago he was one of the top rated stars on the TV tube along with his famous series and co-stars. This is how he looks today at Movieland Wax Museum.

COWBOY PHILOSOPHER — Will Rogers was the cowboy philosopher who made his fortune with writing, movies, radio and legitimate stage acting — all centered around his rich brand of personal humor. This figure at Movieland Wax Museum captures the warm smile of the cowboy star as he appeared in 1931, a few years before his death.



THE RIFLEMAN — Chuck Conners has played many films and TV roles in his long and popular career, but the series "The Rifleman" is probably his best remembered, and it is the basis of his exhibits at Movieland Wax Museum.

TV STARS — One of the most popular series ever to run on TV was "Bonanza" starring from the left, Michael Landon, Lorne Green, and Dan Blocker. Even though Blocker is dead and the series is off the air, (except reruns) the memory of the show lives on at Movieland Wax Museum.

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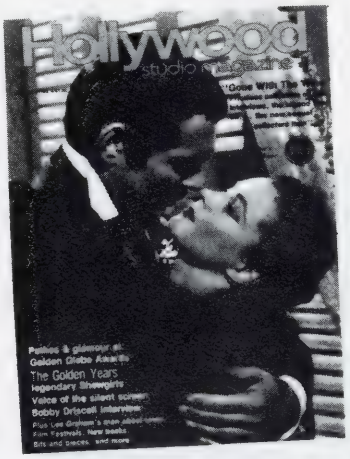

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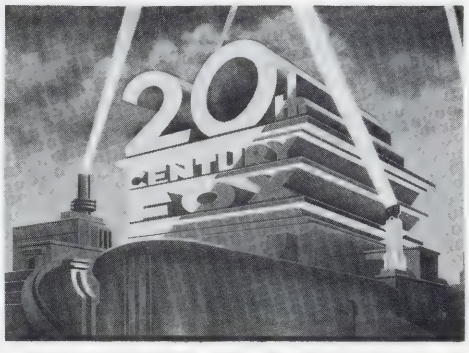

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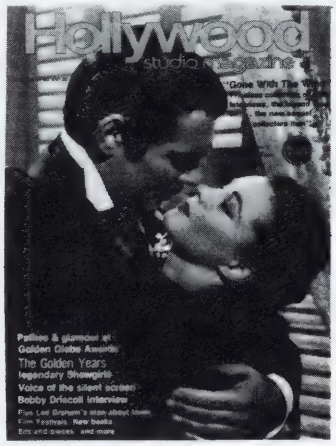

7. **MAY 1966—VOL. NO. 1**
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8. **JULY 1966—VOL. 1 NO. 2**
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9. **AUGUST 1966—VOL. 1 NO. 3**
★ "The Big Cage" Where are they now? The legend of Valentino, Early Days of Hollywood/1925. Cover is a real Universal Studio collectors item. A very few left. 39 left

10. **SEPTEMBER 1970—VOL. 5 NO. 5**
★ Designer Travilla, Marilyn Monroe with aplomb—cover & story
Count Dracula Society Keeps Legend Alive
Inside Track on Filmfolk 16 left

11. **APRIL 1971—VOL. 5 NO. 12**
★ Melina Mecouri and Man-About-Town Lee Graham—cover
A Department for Classic Film Buffs
The "Little Trust Buster"
Exhibits Sell a Movie 7 left

13. **SEPTEMBER 1971—VOL. 6 NO. 5**
D'Anton Cinematheque, new BevHills movie house—cover
Gaylord Carter King at the Wurlitzer organ
Where yesteryear's Stars are Today
Collector's Corner

15. **JANUARY 1972—VOL. 6 NO. 9**
Katharine Hepburn—cover
Jayne Mansfield—last of the sex symbols
Judy Canova—will she yodel in "No, No Nanette?"

16. **FEBRUARY 1972—VOL. 6 NO. 10**
Gene Tierney—cover
W.C. Fields—names were his game
Jean Parker on the come-back trail
How they fake it in the movies

17. **MAY 1972—VOL. 7 NO. 1**
Liza Minelli & Desi Arnaz, jr.—44th Annual Oscar Awards—cover & story
Gary Cooper—The eternal man
Zorro and Co./Serial
"Carmen Miranda Night"

18. **JUNE 1972—VOL. 7 NO. 2**
Ruby Keeler—cover
Hollywood stars bedazzle Broadway
Great Movie Palaces
Inside track covers Movie & T.V. Studios.

19. **JULY 1972—VOL. 7 NO. 3**
International beauty, Llona Massey—cover & story
Fabulous 'Duncan Sisters'
She was an Earl Carroll beauty

20. **AUGUST 1972—VOL. 7 NO. 4**
Phyllis Diller and her "pretty new face"—cover
Jean Eagels—one of the greatest by one who knew her
Flicker Milestones—the good ol' days
Cinema magic on a $100 budget

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Scene from "Pride and Prejudice"—MGM's fabulous Lot 2—cover/story
Ethel Waters celebrates 60 years in showbiz
Betty Grable and her gorgeous gams
Headed for stardom—Robert Kurston

22. **DECEMBER 1972—VOL. 7 NO. 8**
Efrem Zimbalist Jr.,—a man of many talents—cover & story
Veronica Lake—the girl with the Peek-a-Boo bangs
Esther Ralston—What price remembering
The singing Andrew Sisters

23. **JUNE 1973—VOL. 8 NO. 2**
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The unpredictable "Dahling,' Talullah Bankhead
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A Final Tribute to Betty Grable—cover & story
Thelma Todd's mysterious death rocked the 30's
Goodbye Harry—the desert's version of Will Rogers
Hanna Barbera the buzz of creativity

27. **OCTOBER 1973—VOL. 8 NO. 5**
Galaxy of Ghastly Ghouls—cover & story
Lon Chaney—Man of a 1000 faces
Masters of Terror—Bela Lugosi and Boris Karloff
Tales of Horror, the Macabre, the Supernatural

28. **NOVEMBER 1973—Vol. 8 NO. 7**
Striepke strikes horror with Sssssss ... cover & story
Radio Rocket Boy and how it was filmed
Roger Moore—the new James Bond 007

29. **DECEMBER 1973—VOL. 8 NO. 8**
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Carol Channing "Queen of Nostalgia"
Peggy Castle almost made it
Michael Caines new image

30. **JANUARY 1974—VOL. 8 NO. 9**
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31. **FEBRUARY 1974—VOL. 8 NO. 10**
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Super sound effect man ... Jim MacDonald
Jeanne Craine talks about success
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32. **MARCH 1974—VOL. 8 NO. 11**
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Hollywood's hall of fame . . . Jeanette MacDonald
Jack Oakie—the man who loves people
Memory lane—Sally Rand and Beatrice Kay

34. **MAY 1974—VOL. 9 NO. 1**
Kim Novak survived an image—cover & story
Bing Crobsy made crooning an art
The Tarzan saga and family tree
Movie World's collection "Cars of Stars"

35. **JUNE 1974—VOL. 9 NO. 2**
Salute to James Cagney—Hope & Cagney on cover—plus story
Clint Eastwood—health enthusiast
Passing Parade: Arlene Judge & Claire Dodd
Universal Studios—Yesterday and Today

36. **JULY 1974—VOL. 9 NO. 3**
Dorothy Lamour and her Sarong—cover & story
Gloria Swanson in 'Airport 75'
Janet Gaynor's second career
Down Memory Lane with Mary MacLaren and Victor Varconi

38. **OCTOBER—NOVEMBER 1974—VOL. 9 NO. 6**
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Lana Turner and Stars from Hollywood High
Dick Haymes on comeback trail
Where is Edwina Booth? Colleen Moore? Louise Brooks?

39. **NOVEMBER 1974—VOL. 9 NO. 7**
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Versatile Jean Hagen
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40. **DECEMBER 1974—VOL. 9 NO. 8**
Special Collectors Edition—The best of Gable, Colbert, Durante, Grable

41. **MARCH 1975—VOL. 9 NO. 8**
Universal's Spectacular Studio Tour—cover & story
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42. **APRIL 1975—VOL. 9 NO. 9**
"On The Scene" at Hollywood's Golden Globe Awards—cover & story
Here comes Martha Raye
Neil Hamilton's life and career

43. **JUNE 1975—VOL. 9 NO. 11**
Hollywood Super Stars who made film history—cover & story
Producer Prince remembered at U.S.C.
Anthony Quinn's 105th film Mohammad 'Messenger of God'
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44. **JULY 1975—VOL. 9 NO 12.**
D.W. Griffith honored—cover & story
Lana Turner wows fans
Jane Greer—first film in 9 years
The Supporting Cast, Margaret Hamilton

45. **OCTOBER 1975—VOL. 10 NO. 3**
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Star Telling Carol Richter
The secret frustration of Constance Moore
How Scenic effects make a movie

46. **FEBRUARY 1976—VOL. 10 NO. 4**
The legendary Marilyn Monroe—cover & story
World's Largest Studios—Run-Run-Shaw never closes
Gigi Perreau Remembered
Universal's Hindenburg Spectacle

47. **MARCH 1976—VOL. 10 NO. 6**
Susan Hayward—"With Love"—cover & story
Betty Blythe—A legend in her own time
Life goes to the movies

48. **APRIL 1976—VOL. NO. 7**
Hall of Fame—John Payne—cover & story
A Golden Hour for a silent star—Gertrude Astor
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The Rooster that is becoming famous . . . Blarney Cock

49. **MAY 1976—VOL. 10 NO. 8**
"Midway" Universal's salute to the Bicentennial—cover & story
Robert Kendall interviews Charleton Heston
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50. **JUNE 1976—VOL. 10 NO. 9**
Mary Pickford America's Sweetheart--cover & story
Alfred Hitchcock the Master of movie suspense
Inger Stevens Saint or Sinner?
Beloved Stars of "Golden Days of Radio"

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Ginger Rogers hits the Nightclub Trail
Cover/Story/Studio Hall of Fame
Nigel Bruce interview & The new Dr. Watson
Candid Camera Stars Scrapbook Series
New Movietown in Baja
Craig Reynolds
Telly Savalas—Unlikely Sex Symbol
Alexis Smith returns to limelight/new & old photos.

53. **SEPT. 1976—VOL. 10. NO. 11**
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Diana Dors—A day with Betty Grable.
More Treasures in New home
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54. **OCT. 1976—VOL 10. NO. 12**
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Where to write your movie or TV Star

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56. **DEC. 1976—VOL. 11 NO 2.**
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Authentic lipprints of stars quiz
Hollywood honors Crosby, Hope & Lamour

57. **FEB. 1977 VOL. 11 NO. 3**
Liza Minnelli, Barbara La Marr, James Dean and Sal Mineo, Queen of the Dog Sleds, Nell Shipman.

58. **MARCH 1977 VOL 11 NO. 4** ★
"Gone With the Wind" special edition.

59. **APRIL 1977 VOL. 11 NO. 5**
FILMDOM'S unforgettable stars, David Manners, Anna Q. Nillsen, Virginia Bruce, Alex Joseph and 12 wives, Mike Mazurki

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Joan Crawford tribute. Collector's photos from her 50 year career . . . "I Remember"—Jack Oakie"—Crawford Museum—Artistry of the young animators—Academy's Student film awards, Allyn Josyln, Jan Clayton, Andrew Sisters new tour.

63 **SEPTEMBER 1977 VOL. 11 NO. 10** ★
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Don Ameche Stars In–Disney's 'Boatniks'

Robert Morse and Don Ameche whose lives are complicated by a million dollar jewel heist in "The Boatniks." The film also stars Stefanie Powers and Phil Silvers.

Bianca and Bernard get flight instructions from Orville the albatross in a scene from "The Rescuers."

By Tom Jones

Don Ameche, who's lost track of the number of films he's appeared in, adds another to the list as star of Walt Disney Productions' "The Boatniks."

Far more active in the East and on the sawdust circuits now, Ameche is renewing his acquaintance with Southern California, where he lived and worked for nearly three decades.

Compared to some of the more modern schools, the clipped, mustachioed star is calm, cool, collected, neat, precise and entirely methodical in his approach to his work. He conveys the feeling that he is completely unemotional about it, that it is, in fact, just another job.

"It's nice to work in Hollywood," he admits rather hesitantly, "but I like all phases of the theatre and don't really care where I am working as long as I feel the part is right. I judge a role by whether I think I'll like the finished product and by whether the part actually suits me. If it's yes on both counts, then I do it."

The actor, who came to Hollywood in 1936, is one of the rare thespians who has successfully spanned the changing scene in entertainment and enjoyed good notices in each phase. Early years in Chicago brought the young singer-actor's name before the public in two famous radio shows, "Grand Hotel" and "Mister First Nighter."

Coming to Hollywood, Ameche began making one film after another, starred in countless "Lux Radio Theater" shows, then, upon the arrival of television, stepped nimbly into the new medium.

Hollywood lost Ameche but Broadway found him, and during the last several years he has starred in numerous Broadway shows. For six years, he was host of TV's "International Showtime" which consisted of televised circus acts from around the world.

Ameche's best known film image is still going strong, he admits. In 1939, he played opposite Loretta Young in the story of Alexander Graham Bell. For years after this epic, the telephone was known universally as "The Ameche," and he is still addressed by total strangers as "Mr. Bell."

Yet, among the star's many credits, his favorite role was in "Heaven Can Wait," a film he made with Gene Tierney. "I like it best," he explains, "because Ernest Lubitsch directed it. You don't find many directors like him anymore." And, you don't find many stars as durable as Don Ameche.

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Hollywood studio Magazine

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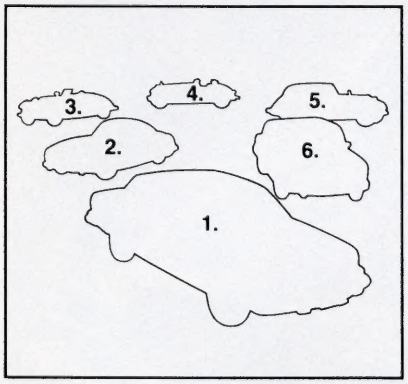
One of the seven Mercedes-Benz models currently available in the United States is in the front rank, left: the 450SEL Sedan. Our full offering is described in the table, above. Each model represents a blending of patient craftsmanship with sophisticated technology.



1: 450SEL (1977); 2: 300SL Gullwing (1955); 3: 500K Special Roadster (1935); 4: Super-charged SSK (1929); 5: 540K Cabriolet B (1936); 6: 600 (1969).

Mercedes-Benz Technical Specifications

MODEL	ENGINE	DISPLACEMENT (CU. IN.)	WHEELBASE (IN.)	OVERALL LENGTH (IN.)	CURB WEIGHT (LBS.)
240D	4 cyl. ohc (fuel injected)	146.7	110.0	190.9	3210
300D	5 cyl. ohc (fuel injected)	183.4	110.0	190.9	3515
280E	6 cyl. dohc (fuel injected)	167.6	110.0	190.9	3530
280SE	6 cyl. dohc (fuel injected)	167.6	112.8	205.5	3905
450SEL	V-8 ohc (fuel injected)	275.8	116.7	209.4	4080
450SL	V-8 ohc (fuel injected)	275.8	96.9	182.3	3815
450SLC	V-8 ohc (fuel injected)	275.8	111.0	196.4	3860

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Many models of the elegant 500K shown here (No. 3, Circa 1935) are appraised at over $50,000. The rare 540K Cabriolet B (No. 5, Circa 1936) is considered a genuine value at $75,000. And based on average official used car prices over the past five years alone, the contemporary Mercedes-Benz automobiles have held their value better than any other make of luxury car sold in the United States.

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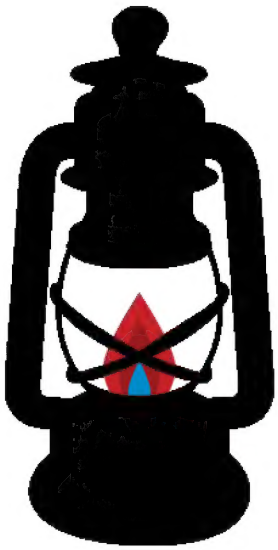

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